TAROT of the Witches

Stuart R. Kaplan

$4.95

The only complete and authentic illustrated guide to the Tarot of the Witches deck. The unique paintings of Fergus Hall are described in great detail, with interpretations for both divinatory and reverse meanings. The book includes an introduction to tarot, various card spreads, and a brief history of the artist. The fantasy and wonder of the dream-like world of witches makes fortune-telling a treat and bewitching craft for all.

© 1973, 1982 Stuart R. Kaplan

ISBN 0-913866-40-7

U.S. GAMES SYSTEMS, INC

BK21

Visit our website: www.usgamesinc.com

BK21
ISBN 0-913866-40-7

Published by
U.S. Games Systems, Inc.
Stamford, CT 06902 USA

The TAROT of the Witches Book

THE ONLY COMPLETE AND AUTHENTIC ILLUSTRATED GUIDE TO THE SPREADING AND INTERPRETATION OF THE POPULAR TAROT OF THE WITCHES FORTUNE-TELLING DECK WITH CARD DESIGNS BASED UPON FERGUS HALL'S UNIQUE PAINTINGS.

by Stuart R. Kaplan

U.S. GAMES SYSTEMS, INC. **STAMFORD, CT 06902 USA**
Publishers

U.S. GAMES SYSTEMS, INC. STAMFORD, CT 06902 USA

Originally published and copyrighted in 1973 under the title
THE JAMES BOND 007 TAROT BOOK. Revised 1982.

Copyright © 1973, 1982 by Stuart R. Kaplan

All rights reserved. The illustrations, cover design and contents are protected by copyright. No part of this book may be reproduced in any form without permission in writing from the author, except by a reviewer who wishes to quote brief passages in connection with a review written for inclusion in a magazine or newspaper.

Library of Congress Catalog Card Number: 73-80526

ISBN: 0-913866-40-7

20 19 18 17 16 15 14 13 12 11

PRINTED IN CANADA

Dedicated
To My Wife
Marilyn
And To Our Children
Mark, Peter
Michael, Christopher,
and Jennifer

ACKNOWLEDGEMENTS

Grateful appreciation is extended to the many persons who assisted in the original preparation of this volume and the production of the cards, especially:

Fergus Hall, Scotland
for painting a new series of vivid tarot cards based upon his artistic genius;

AGMuller & Cie, Switzerland
for printing the beautiful pack of Fergus Hall tarot cards;

George Bennett, United States of America
for assistance in the preparation of the packaging of the deck;

Janet Bennett, United States of America
for preparation of the manuscript.

OTHER BOOKS BY THE SAME AUTHOR

TAROT CARDS FOR FUN AND FORTUNE TELLING
Complete illustrated guide to the spreading and interpretation of the popular 78-card Tarot 1JJ deck published by AGMuller & Cie, Switzerland. 96 pp.

TAROT CLASSIC
Complete illustrated guide to the spreading and interpretation of the popular Tarot Classic deck published by AGMuller & Cie, Switzerland. 240 pp.

OFFICIAL RULES OF THE TAROTRUMP CARD GAME
The game of Tarotrump based upon the original rules of the popular 16th century Italian games of *Minchiate* and *Tarocchi*. 1972. 88 pages.

THE ENCYCLOPEDIA OF TAROT, Volume I
Complete history of tarot including theories of origin and development over the past 500 years. Contains photographs and descriptions of 3200 tarot cards from 250 decks, many never before published. Comprehensive, annotated bibliography lists over 1750 books, manuscripts and incunabula dating from the fourteenth century to the present. 412 pp.

PREFACE

The unique paintings of Fergus Hall in the Tarot of the Witches deck are curious dream-like fantasies in a style similar but not exactly belonging to the surrealist movement. The human figures usually have long, black, stranded hair. The men have heavy beards and a thin, long flowing moustache tied at each end with a small bow. Both men and women have exaggerated arms and shoulders, their legs often undersized and covered with skinny bright-colored boots. Many of Fergus Hall's paintings contain a striped cat with piercing eyes, colorful butterflies, and black birds sitting motionless on a gnarled tree trunk.

Fergus Hall was born in Paisley, Scotland in 1947. He was brought up in a theatrical environment—his father being a scenic artist—and his paintings are executed in rich vivid colors reminiscent of the traditional craftsmen who decorated early caravans.

In addition to being a keen musician, playing both the guitar and mandolin, Fergus Hall also writes music and poetry. He delights in placing at some inconspicuous spot on his canvases a few lines of his poetic writings. For example, the Hall tarot card numbered VIIII, The Hermit, depicts an aged man sitting upon a rock. The man holds in his lap a small book with words written by Hall but illegible to the naked eye. The left-hand page of the book reads:

Never Try To
Ta-Too
A Butterfly.
Its Lines Are Far Too Fine
And
Hard To Find.

The following page reads:

Never Try To
Bake
An Angels Birthday Cake.
When You've Opened It
They've Gone
Leaving Their Song.

Mr. Hall devoted more than six months to painting the unique tarot pack which bears his name. He first completed the more difficult twenty-two allegorical Major Arcana cards, followed by the court cards of king, queen, knight and valet in each of the four suits of swords, batons, cups and coins, forerunners of today's suits of spades, clubs, hearts and diamonds respectively.

The four aces of each suit were completed in February 1973 and the remaining thirty-six pip cards numbered X to II (10 to 2) in each suit were completed by mechanical duplication processes at the art facilities of AGMuller & Cie in Switzerland. Thus, there are forty-two original paintings of tarot cards by Fergus Hall, each rendered in vivid oil colors on canvas and stretched and glued to chipboard. Each painting weighs slightly over one pound and measures 12½" high, 8" wide and ½" in thickness.

In early 1973, U. S. Games Systems, Inc., the leading tarot publisher, secured exclusive worldwide rights to the Fergus Hall tarot deck. Under the arrangement, U. S. Games Systems agreed to produce the JAMES BOND 007 tarot game for worldwide distribution in English, French, German, Spanish, Italian, Portuguese, Japanese and other languages.

On February 13, 1973 Fergus Hall met at the offices of Eon Productions Ltd., in London with myself, my wife Marilyn, and Edwin Nigg of AGMuller & Cie, the Swiss playing card company designated to print the Hall tarot deck. Mr. Hall described in considerable detail each painting and the author is indebted to Mr. Hall's courtesy and patience in expressing many of the feelings he sought to portray as he created each symbolic tarot card.

The unassuming nature of Fergus Hall is perhaps best illustrated when during the meeting at Eon Productions a knock sounded at the door and the co-producer, Harry Saltzman, entered. It was decided that Mr. Nigg would return to Switzerland by airplane carrying the valuable original paintings as hand baggage in the passenger cabin. Mr. Saltzman immediately directed one of his staff to obtain a special fine art policy insuring the paintings in the amount of one quarter of a million dollars. After Mr. Saltzman left the room, Mr. Hall revealed: "I don't want to upset Mr. Saltzman but when I shipped the paintings last week to him by freight from Scotland, I insured them at minimum coverage of $9.00 the lot." The real value of the paintings did not concern the artist.

Tarot cards have continued in popularity in the United States during the past few years and U. S. Games Systems now publishes and distributes more than 60 different tarot and cartomancy decks, many of them in joint cooperation with AGMuller & Cie, Switzerland.

The Fergus Hall tarot pack has proven to be one of the important tarot decks published since the origin of tarot centuries ago and U. S. Games Systems is pleased to make available this book describing the cards.

STUART R. KAPLAN

New York, N.Y.
1981

CONTENTS

		Page
PREFACE		5
CHAPTER I	INTRODUCTION TO TAROT	11
CHAPTER II	THE MAJOR ARCANA CARDS	19
	The Fool	20
I	The Magician	22
II	The High Priestess	24
III	The Empress	26
IIII	The Emperor	28
V	Hierophant	30
VI	The Lovers	32
VII	The Chariot	34
VIII	Justice	36
VIIII	The Hermit	38
X	Wheel of Fortune	40
XI	Strength	42
XII	Hanged Man	44
XIII	Death	46
XIIII	Temperance	48
XV	The Devil	50
XVI	The Tower	52
XVII	The Star	54
XVIII	The Moon	56
XVIIII	The Sun	58
XX	Judgment	60
XXI	The World	62
CHAPTER III	SPREADING THE MAJOR ARCANA CARDS	65
CHAPTER IV	THE MINOR ARCANA CARDS	71
	The Suit of Swords	71
	The Suit of Batons	75
	The Suit of Cups	78
	The Suit of Coins	82
CHAPTER V	SPREADING THE 78-CARD DECK	87
	The Ten-Card Spread	87
	The Royal Card Spread	88
	The Seventh-Card Spread	89
BIBLIOGRAPHY		90
INDEX		96

CHAPTER I
INTRODUCTION TO TAROT

THE OBJECT OF THE TAROT OF THE WITCHES DECK IS TO USE THE SEVENTY-EIGHT-CARD FERGUS HALL TAROT PACK FOR PLACING THE PAST INTO MORE MEANINGFUL PERSPECTIVE, UNDERSTANDING THE PRESENT, AND REVEALING THE ALTERNATIVES WHICH EXIST IN THE FUTURE.

Instructions for using the entire seventy-eight-card tarot deck for fortune-telling are included in this book. However, for those readers who prefer to use only the Major Arcana cards for fortune-telling, the remaining cards are readily adaptable to a regular playing card deck. The Tarot of the Witches deck is a fascinating tarot pack that provides hours of entertainment for the entire family.

The questions most frequently asked about tarot cards inevitably include: What are tarot cards? What does the word tarot mean? Where and when did tarot cards originate? How do you use the twenty-two Major Arcana cards for fortune-telling? Can you really see into the future using tarot cards?

The origin of the word tarot, much like the origin of the cards themselves, remains obscure. Court de Gebelin, writing in 1781, describes the word tarot as pure Egyptian, representing the royal road of life. Gebelin interpreted the word tarot as a combination of *tar* signifying way or road, and *ro,* implying king or royal. The word tarot also may have originated from the word *tarotée,* a term applied to the back design of early cards bearing multiple series of criss-crossing lines. Other theories suggest that the word tarot may derive from geographical locations including the Taro River, tributary of the Po River in north central Italy; the village of Taro, located in the Naga Hills district of Upper Burma; or Lake Tarok Tso in south-west Tibet. Conceivably, the word tarot may be a French version of early Italian games known as *tarocchi* and *tarocchino.*

Tarot decks are comprised of seventy-eight cards divided into two main groups:

22 Major Arcana Cards
56 Minor Arcana Cards

The twenty-two Major Arcana cards, also known as Triumph, Atouts, and Greater Arcana, comprise twenty-one cards numbered from XXI to I plus an unnumbered card known as the Fool.

The customary descriptive titles of the Major Arcana cards in English, French, German and Italian are:

	English	French	German	Italian
	The Fool	Le Mat	Der Narr	Il Matto
I	The Magician	Le Bateleur	Der Magier	Il Bagatto
II	The High Priestess	Junon	Die Hohe-priesterin	Junon
III	The Empress	L'Imperatrice	Die Herrscherin	L'Imperatrice
IIII	The Emperor	L'Empereur	Der Herrscher	L'Imperatore
V	Hierophant	Jupiter	Der Hohe-priester	Jupiter
VI	The Lovers	L'Amoureux	Die Liebenden	Gli Amanti
VII	The Chariot	Le Chariot	Der Triumph-wagen	Il Carro
VIII	Justice	La Justice	Gerechtigkeit	La Giustizia
VIIII	The Hermit	L'Ermite	Der Einsiedler	L'Eremita
X	Wheel of Fortune	La Roue de Fortune	Das Rad des Lebens	Rota di Fortuna
XI	Strength	La Force	Die Kraft	La Forza
XII	Hanged Man	Le Pendu	Der Erhaengte	Il Penduto
XIII	Death	La Mort	Der Tod	Il Morte
XIIII	Temperance	La Temperance	Der Ausgleich	La Temperanza
XV	The Devil	Le Diable	Der Teufel	Il Diavolo
XVI	The Tower	La Maison de Dieu	Der Turm	La Torre
XVII	The Star	L'Etoile	Der Stern	La Stella
XVIII	The Moon	La Lune	Der Mond	La Luna
XVIIII	The Sun	Le Soleil	Die Sonne	Il Sole
XX	Judgment	Le Jugement	Das Gericht	Il Giudizio
XXI	The World	Le Monde	Die Welt	Il Mondo

The remaining fifty-six cards in the tarot pack, called Minor Arcana or Lesser Arcana, are divided into four suits: swords, batons, cups and coins—corresponding to spades, clubs, hearts and diamonds respectively. Each suit is numbered from X to I (10 to 1) plus four court cards, King, Queen, Knight (Cavalier) and Valet (Page, Knave).

Generally, the Major Arcana cards represent the physical and spiritual forces affecting man such as illness, death, storms, strength, power, love and religion. The Minor Arcana cards represent occupations, social position and status such as executives, the aristocracy and the upper class represented by swords; the peasantry and lower

income class represented by batons; the clergy and religious groups represented by sacramental cups; and the merchant, tradesman and business class represented by coins.

Today's ordinary deck of playing cards is a direct descendant from the fourteenth century tarot packs. As card playing increased in popularity, the Major Arcana cards were dropped except the Fool which became the Joker. The Knight and Valet were combined into today's Jack, thus giving us the standard pack of fifty-two cards, plus Joker.

The precise origin of tarot cards remains unknown. Most scholars believe that tarot cards in some form appeared during the fourteenth century in either Italy or France.

It is not known with certainty whether the twenty-two Major Arcana cards with their emblematic designs and the Minor Arcana cards in their familiar four suits were devised separately and at a later date combined into one pack, or if they were created as a seventy-eight-card deck from the onset.

Some of the more popular theories regarding the early origin of playing cards and tarot cards include:

(1) **Egyptian Hieroglyphic Books.** Court de Gebelin advanced the theory in 1781 that Major Arcana cards are Egyptian hieroglyphic books, the Book of Thoth, saved from the ruins of burning Egyptian temples thousands of years ago;

(2) **Chaturange.** Playing cards bear a striking resemblance to the Indian game of Chaturange or Four Kings (circa fifth or sixth century) the ancient version of today's game of chess with King and Knights similar to court cards bearing the same name and chess pawns represented by pip cards;

(3) **Mamluk Cards.** Playing cards may have originated in Turkey or were brought from Asia through Turkey to Europe. In 1939 a pack of playing cards dating from about the fifteenth century, known as Mamluk cards, was discovered in Istanbul;

(4) **Gypsies.** The gypsies may have carried playing cards to Europe in the early fifteenth century when they were driven from India by Timur Lenk, the Islamic conqueror of much of central Asia;

(5) **Gringonneur Tarot.** In the accounts book of Charles Poupart, Treasurer of Charles VI of France, there exists a passage stating that in 1392 Jacquemin Gringonneur was paid fifty-six sols of Paris to paint three packs of cards in gilt. Seventeen of the so-called Grin-

gonneur tarot cards without inscriptions, letters and numbers are today in the archives of the Bibliotheque Nationale in Paris;

(6) **Fez, Morocco.** Paul Foster Case in the 1920s advanced the theory that the tarot pack was invented around the year 1200 A.D. by a group of scholars meeting in Fez, Morocco who sought to devise a universal language with pictorial symbols understandable to persons from all countries;

(7) **Hebrew Alphabet.** One cannot dismiss the obvious similarity in number between the twenty-two letters of the Hebrew alphabet and the twenty-two Major Arcana cards. Several occult scholars (Levi, Wirth, Papus, for example) assign a Hebrew letter to each Major Arcana card, generally Aleph for the Fool or the Magician, depending whether one considers the unnumbered Fool or the numbered Magician the first card in the Major Arcana sequence;

(8) **Kabbalah.** Similarly, the twenty-two paths connecting the ten Sephiroth in the Tree of Life of the secret Kabbalah are often associated with the twenty-two Major Arcana cards.

(9) **Torah.** Some scholars are attracted to the similarity of the Hebrew *Torah* (Tora) and the word tarot which when read in Hebrew fashion from right to left becomes *tora.* Indeed, the Major Arcana cards are viewed by many persons as the synthesized total of all knowledge and experience.

The earliest published references to playing cards in Europe are alternately ascribed to (1) *Johannes,* a German monk writing in Switzerland about a game called *ludus cartarum* in 1377; (2) *Covelluzzo,* a fifteenth century chronicler, describing a game of cards brought to Viterbo in 1379; (3) *John I,* King of Castille, forbidding the playing of *naipes* (cards) in 1387; and (4) *Jacquemin Gringonneur* receiving fifty-six sols for painting tarot cards in 1392 for Charles VI of France.

It is interesting to note that playing cards are not mentioned in a decree issued by Charles VI of France in 1369 against gaming, even though many games of hazard are enumerated. Yet, twenty-eight years later, the Prévôt de Paris, in an ordinance dated January 22, 1397, was obliged to "forbid working people from playing tennis, ball, *cards,* or ninepins, excepting only on holidays." Thus, we can approximately place the date of the introduction of playing cards into France at some time between 1369 and 1397, probably closer to the latter date.

Numerous different packs have been issued since the fifteenth century and a few of these rare decks may be found today in museums and private collections including:

(1) **Tarocchi of Mantegna** deck dating from about 1470, comprises fifty instructive cards in five classes of ten cards each. Many of these oversize cards bear a strong resemblance to standard tarot cards. The British Museum in London and the Bibliotheque Nationale in Paris both possess original **Tarocchi of Mantegna** packs in their archives;

(2) **Tarocchi of Venice** or Lombardi pack, an early version of the tarot deck, first introduced the figure of La Papasse, or female Pope, for card numbered II, known today as the High Priestess and Junon in many popular packs;

(3) **Tarocchino of Bologna** pack comprises sixty-two cards, the pip cards in each suit numbered 2, 3, 4 and 5 having been dropped, and this tarot pack has been credited to the invention of Francois Fibbia, Prince of Pisa, who died in 1419;

(4) **Minchiate of Florence** deck, similar to early tarot packs, is enlarged to ninety-seven cards by the addition of twelve signs of the Zodiac, four elements, three theological virtues (Faith, Hope, Charity) and one cardinal virtue (Prudence). A few of the standard Major Arcana cards found in tarot decks have been substituted in the Minchiate packs by other symbolic figures;

(5) **Visconti-Sforza** deck is one of the oldest existing decks dating from mid-fifteenth century. These cards were painted by Bonifacio Bembo in honor of the betrothal of Bianca Maria Visconti to the Fourth Duke of Milan. Thirty-five of these cards, including fifteen Major Arcana cards without title or number, are owned by the Pierpont Morgan Library in New York City. Of the remaining cards in existence, twenty-six are in the possession of the Accademia Carrara in Bergamo, Italy and thirteen cards are held by the Colleoni family of Bergamo. Similar Visconti packs are also owned by Yale University in the Cary Collection and the Brera Gallery in Milan;

(6) **Tarot of Marseilles** pack in the sixteenth century became widely popular throughout Europe using single-headed figures rather than double-headed figures of Piedmontese Italian packs;

(7) **Tarocchino of Mitelli** pack comprises sixty-two cards designed by the engraver Giuseppe Maria Mitelli in 1664. On the ace of cups appears the coat of arms of Bentivoglio of Bologna, the family for whom the hand-colored etchings were executed;

(8) **Rochias Fils** tarot, **Pellerin** tarot, **Carey French Revolution** tarot, **Besancon** tarot and **Galler** tarot are but a few of the famous seventy-eight-card tarot packs dating from the eighteenth and nineteen centuries.

There exist today hundreds of authentic tarot packs executed in traditional tarot designs with variations reflecting the life styles, arts and events of the times. These original packs are often hand-painted and hand-stencilled in full color and are rare collectors' items eagerly sought by art collectors, museums, libraries and students of the occult.

Tarot packs found today in most retail stores, such as the *JJ Swiss tarot,* the *Tarot Classic* deck and the *Rider-Waite* tarot pack, owe their popularity to many erudite scholars beginning in 1781 with Court de Gebelin and his theory of the Egyptian origin of tarot cards. During the period 1783 to 1787, Alliette, a French wigmaker, popularized his own version of the tarot pack known as *Tarots d'Etteilla,* a reversal of his name. Other notable scholars who published works dealing with the development of tarot included Levi (1854), Vaillant (1857), Christian (1863), Trismegiste (1867), Mathers (1888), Papus (1889) and Falconnier (1896).

Some of the more popular tarot books in the twentieth century were authored by Picard (1909), Waite (1910), Kurtzahn (1920), Alta (1922), Schemahni (1923), Glahn (1924), Case (1927), Muchery (1927), Wirth (1927), Thierens (1928), Maxwell (1933), Zain (1936), Crowley (1944), Marteau (1949), Ussher (1953), Winckelmann (1954), Nordic (1960), Sadhu (1962), Mayananda (1963), Knight (1965), Moakley (1966), S.M.R.D. (1967), Pushong (1967), Steiner-Geringer (1968), Gray (1969), Haich (1969), Heline (1969), Lind (1969), Doane and Keyes (1970), Gardner (1970), Kaplan (1970), Huson (1971), Lhote (1971), Douglas (1972) and Hoffmann and Kroppenstedt (1972). Book titles by author will be found in the bibliography at the back of this volume.

For readers interested in a deeper study of tarot cards, *Tarot Classic* is available at most libraries and book stores. Published in 1972, *Tarot Classic* traces in detail the evolution of tarot cards from their many reputed origins, the significant differences between dozens of famous tarot packs, the relationship between tarot and the Kabbalah and sample card readings. The book also includes a glossary of tarot terminology, descriptions and reproductions of many rare tarot cards and a comprehensive annotated bibliography of important works dealing with tarot cards since the year 1540.

Cartomancy has been one of the most popular methods of fortune-telling since the Middle Ages. The manner of spreading and interpreting tarot cards varies according to the perception of the person reading the cards and the sequence in which the cards are spread after shuffling. Each of the twenty-two Major Arcana cards carries a descriptive title and a symbolic picture. The combination of title and picture on each card generally awakens to the mind of the interpreter a series of events and/or ideas which—following the sequence of the card spread—reveals a connected story often with considerable clarity and surprising reliability. The reader of tarot cards should seek through practice to assign his own expanded meanings to each card.

Tarot cards are not double-headed and therefore they cannot be read from two directions as conventional cards. If the card is upside down or inverted, then the meaning of the card is weakened, delayed or even reversed. The presence of one card next to another card strengthens or lessens the meaning of the cards combined. Readings are determined not only by taking into account the divinatory meaning of a specific card but also by relating the proximity in which cards fall in relation to one another, frequency of occurrence, frequency of the proximity between two or more cards, and whether the card is upside down.

The procedure described in this book for the spreading of the Fergus Hall tarot pack requires that the questioner (the person seeking an answer to a question) shuffle the cards face down while stating aloud his specific question to the diviner or reader. The diviner then lays out the cards in the prescribed sequence and interprets the symbolic meanings of the cards. The individual should seek through practice to spread the cards in a manner which feels most comfortable.

Importantly, the readings of the cards may represent only a small portion of what the questioner seeks to have answered. In fact, the question itself may serve merely as the starting point for a broad interpretation by the diviner of the questioner's present and future possibilities.

We are exposed to a vast amount of information in our daily lives and our conscious mind retains only a small portion. Our subconscious mind holds a wealth of extrasensory information, facts and impulses, including the ability to associate ideas with symbols. Tarot cards offer the opportunity to utilize our conscious and subconscious abilities in the spreading and interpretation of the symbolic tarot cards in order to provide a way of looking at life at the present time and the possible extensions and directions which exist into the future.

Generally, most followers of tarot find a perceptive reading is obtained using only the twenty-two Major Arcana cards. However, the entire seventy-eight-card pack may also be used and descriptions of several card spreads using the entire pack will be found in this book.

The Fergus Hall tarot pack used in the Tarot of the Witches deck contains the standard forty pip cards (cards numbered X to I in each of four suits) with the variation that the indices are double-ended. Thus, the Fergus Hall tarot deck may be used as a regular fifty-two-card pack of playing cards by eliminating the twenty-one numbered Major Arcana cards and the Knight in each suit. The remaining King, Queen and Valet (Jack) plus X to I in each of the four suits of swords (spades), batons (clubs), cups (hearts) and coins (diamonds) comprise the standard fifty-two-card deck plus the Fool as the Joker.

Tarot cards speak to those who read them. In varying degrees the tarot pack with its mystic and symbolic pictures brings into focus events of the past and present and reveals the possibilities which exist in the future. The reader learns to interpret the tarot pack following the ancient meanings of each symbolic card. Can one really see into the future using the tarot pack? Tarot cards speak for themselves and after you spread the tarot pack you will know what the cards say to you.

CHAPTER II

THE MAJOR ARCANA CARDS

THE FERGUS HALL tarot deck used in the Tarot of the Witches deck contains seventy-eight cards in full color comprising twenty-two Major Arcana cards and fifty-six Minor Arcana cards.

The twenty-two Major Arcana cards bear the following descriptive titles:

	The Fool	XI	Strength
I	The Magician	XII	Hanged Man
II	The High Priestess	XIII	Death
III	The Empress	XIIII	Temperance
IIII	The Emperor	XV	The Devil
V	Hierophant	XVI	The Tower
VI	The Lovers	XVII	The Star
VII	The Chariot	XVIII	The Moon
VIII	Justice	XVIIII	The Sun
VIIII	The Hermit	XX	Judgment
X	Wheel of Fortune	XXI	The World

The following descriptions of each card are divided into Divinatory Meanings and Reverse Meanings as practiced during many centuries of fortune-telling. When reading the cards it is important to bear in mind that the meanings are meant to be suggestive. The diviner or interpreter should freely permit his or her own conscious and subconscious thought processes to expand the meanings of each card consistent with the impressions which come to mind when each card is viewed singly and in a series with the preceding and following cards.

THE FOOL

(Unnumbered Card)

DESCRIPTION:

A young man wearing a foolscap with four conical peaks tipped with ornamental pompons stands at the edge of a precipice. The Fool is blindfolded but in reality he can see. The ground beneath him is strewn with small rocks causing unsure footing, but the Fool remains unafraid of the abyss before him. A small tree bearing the first signs of a few buds appears along the slope beneath him. With his left hand the Fool throws away eight coins as a sign of his extravagance and enthusiasm. He holds his right hand in gay abandon behind him. The Fool is dressed in colorful garments with scalloped shirttail and collar. His cap, shirt, leggings and shoes in alternating red, blue and yellow colors signify adventure and frivolity. His shirt has eight ornamental buttons and his trouser legs have six buttons on each side, an outward sign of his extravagance. The Fool bears a red heart on each cheek, symbolizing naivety and harmlessness. A spotted half-dog, half-cat with vicious teeth tears at his right trouser leg but the Fool is oblivious to any danger. The sun shines above the Fool's left shoulder while below there appears a crescent moon. The sun and moon symbolize the eternal world of continuing day and night, suggesting the existence of endless opportunities. The Fool is ready to embark upon life's supreme adventure. The Fool is about to savor the freshness of the morning of life.

DIVINATORY MEANING:

Folly. Enthusiasm. Thoughtlessness. Extravagance. Immaturity. Foolishness. Insecurity. Frivolity. Spontaneity. Pleasure. Levity. Lack of discipline. Inconsideration. Exhibitionism. Rashness. Frenzy. Unrestrained excess. Ridiculous expenditure or act. Carelessness in promises. Inattentiveness to important details. Lack of concentration. Lack of inhibitions. Beginning of an adventure. Initiative. Infatuation. Indiscretion. Craze. Passion. Obsession. Mania. Tendency to start a project without carefully considering all the details. Reluctance to listen to advice from other people. Perception. Tendency to be guided by self-intuition. The person drawing this card should be careful not to be tempted by that which appears better than it really is. Care must be taken to avoid foolishness or the easy way out.

REVERSE MEANING:

Faulty choice or a bad decision. Indecision. Apathy. Halting or hesitating instead of proceeding diligently ahead. Lack of confidence.

THE FOOL

(Unnumbered Card)

DESCRIPTION:

A young man wearing a foolscap with four conical peaks tipped with ornamental pompons stands at the edge of a precipice. The Fool is blindfolded but in reality he can see. The ground beneath him is strewn with small rocks causing unsure footing, but the Fool remains unafraid of the abyss before him. A small tree bearing the first signs of a few buds appears along the slope beneath him. With his left hand the Fool throws away eight coins as a sign of his extravagance and enthusiasm. He holds his right hand in gay abandon behind him. The Fool is dressed in colorful garments with scalloped shirttail and collar. His cap, shirt, leggings and shoes in alternating red, blue and yellow colors signify adventure and frivolity. His shirt has eight ornamental buttons and his trouser legs have six buttons on each side, an outward sign of his extravagance. The Fool bears a red heart on each cheek, symbolizing naivety and harmlessness. A spotted half-dog, half-cat with vicious teeth tears at his right trouser leg but the Fool is oblivious to any danger. The sun shines above the Fool's left shoulder while below there appears a crescent moon. The sun and moon symbolize the eternal world of continuing day and night, suggesting the existence of endless opportunities. The Fool is ready to embark upon life's supreme adventure. The Fool is about to savor the freshness of the morning of life.

DIVINATORY MEANING:

Folly. Enthusiasm. Thoughtlessness. Extravagance. Immaturity. Foolishness. Insecurity. Frivolity. Spontaneity. Pleasure. Levity. Lack of discipline. Inconsideration. Exhibitionism. Rashness. Frenzy. Unrestrained excess. Ridiculous expenditure or act. Carelessness in promises. Inattentiveness to important details. Lack of concentration. Lack of inhibitions. Beginning of an adventure. Initiative. Infatuation. Indiscretion. Craze. Passion. Obsession. Mania. Tendency to start a project without carefully considering all the details. Reluctance to listen to advice from other people. Perception. Tendency to be guided by self-intuition. The person drawing this card should be careful not to be tempted by that which appears better than it really is. Care must be taken to avoid foolishness or the easy way out.

REVERSE MEANING:

Faulty choice or a bad decision. Indecision. Apathy. Halting or hesitating instead of proceeding diligently ahead. Lack of confidence.

I THE MAGICIAN

DESCRIPTION:

A magician or wizard wears a conical hat topped with a five-pointed star. He sits confidently before a table covered with red polka dots which conceal his unlimited manifestations. The Magician is calm and in full control of his wizardry. His elongated, flowing moustache is tied with a bow at either end and his long, black beard falls to the table. The Magician wears a shirt with oversized buttoned-down collars suggesting his attention to fine details. He wears a blue blazer with wide shoulders, yellow lapels and shoulder braids. The Magician is alone. He seeks no direct involvement with people. On the table sits the Magician's only companion, a striped cat, old and wise, wide-eyed and alert to the possibilities existing for his master. The Magician's left hand rests upon a crystal ball suggesting mastery over what he is about to perform. In his right hand he holds a magic wand symbolizing his powers. A card lies upon the table, its fateful meaning soon to be revealed. Through the unity of willpower the Magician is able to manifest events and emotions into reality. The Magician conceals with a faint smile his curious powers. The blue tattoos on his cheeks—a crescent moon and a star—symbolize unknown events which the Magician foresees and understands. The small badges affixed to the lapels of the Magician's coat contain the initials of the artist, Fergus Hall.

DIVINATORY MEANING:

Originality and creativity. The ability to utilize one's capabilities in order to accomplish a task. Imagination. Self-reliance. Spontaneity. Skill. Willpower. Self-confidence. Dexterity. Ingenuity. Flexibility. Craft. Guile. Masterfulness. Self-control. Trickery. Sleight of hand. Unity of thought and emotion. Ability to choose one's own actions. Determination to see a task through to completion. Capability of influencing other people.

REVERSE MEANING:

Weakness of will. Indecision. Ineptitude. Insecurity. Disquiet. Delay. Lack of imagination. The use of one's skills for destructive ends. Willpower applied to evil ends.

II THE HIGH PRIESTESS

DESCRIPTION:

A handsome woman with piercing eyes rests confidently upon her throne. She wears a crown in the shape of a waxing moon, suggesting return to increasing power and influence. In her left hand she holds a rod with three lightning bolts shooting upward, evidencing power and control over divine events. The throne contains a large circular backrest in deep blue, evidencing her powers in the Universe. Strands of ragged black hair fall behind her shoulders. She wears a full length robe with star-pointed pleats. In her right hand she holds a live mouse, revealing lack of emotion and capacity for cruelty when she torments the mouse in the presence of a docile cat waiting at her side. A bright sun and a five-pointed blue star symbolize her continuity and extensive knowledge. The blue star on her cheek suggests the profound knowledge which the High Priestess possesses and which she carefully guards to herself. She is an independent and forceful woman, suggesting challenge to masculine domination.

DIVINATORY MEANING:

Wisdom. Sound judgment. Serene knowledge. Sagacity. Common sense. Learning. Understanding. Serenity. Enlightenment. Objectivity. Penetration. Education. Ability to teach and instruct others. Foresight. Intuition. Comprehension. Capability. Perception. Self-reliance. Hidden emotion. Emotionless. Inability to share. Lack of patience. Uncomfortableness. Spinster. Platonic relationships. Tendency to avoid emotional entanglements. Occasionally talks too much. Sometimes too practical. Occasionally cruel or vindictive.

REVERSE MEANING:

Ignorance. Shortsightedness. Lack of understanding. Selfishness. Acceptance of superficial knowledge. Improper judgment. Shallowness. Conceit.

III THE EMPRESS

DESCRIPTION:

The Empress is resplendent in her royal red robes with yellow lapels, braids and cuffs. The two yellow bands on her sleeves symbolize her loyal unity to the Emperor with whom she shares her power. The Emperor wears the same yellow sleeve bands on his purple robes. The Empress is the Moon Queen, wife of the Sun God. She has a boyish, almost masculine face. She holds in her left hand a scepter topped by a crescent moon, signifying combined control with the Emperor over their vast domain. The three beads at the upper portion of the scepter mark the triad of Empress, Emperor and Domain. The Empress wears a jewel-studded crown in the shape of a heart, topped by a crescent moon. Her head is angled to the left, but her eyes gaze forward with resolution and confidence. In her right hand she holds a replica of the peaceful world she shares with the Emperor. Around the world revolve nine stars of unrest. Her long, unruly black hair suggests independence and self-willpower despite unity to the Emperor. She wears a red heart on either cheek, evidencing her ability to express great compassion and understanding. The royal purple hearts on the band of her crown confirm loyalty to the Emperor. The Empress is a symbol of feminine success and attainment.

DIVINATORY MEANING:

Feminine progress. Attainment. Development. Action. Accomplishment. Fruitfulness. Fertility. Interest in day-to-day details of life. Mother. Sister. Wife. Marriage. Children. Motherhood. Feminine influence. Material wealth. Evolution. Occasional subterfuge. Female guiles. Harassment. Spendthrift. Nagging. Capable of motivating others. A leader. Makes decisions founded upon all the facts at hand. Often the motivation behind a successful partner or husband. Business woman. Level-headed. Practical. Decisive. Intuitive. Secretive when necessary. Intensely loyal. Good companion.

REVERSE MEANING:

Vacillation. Inaction. Lack of interest. Lack of concentration. Indecision. Delay in accomplishment or progress. Anxiety. Frittering away of resources. Loss of material possessions. Infertility. Infidelity.

IIII THE EMPEROR

DESCRIPTION:

The Emperor is a man of regal stature with a heavy, black, three-stranded beard and a long flowing moustache. He wears a royal purple crown in the shape of a heart, studded with jewels and topped with a golden sun symbolizing the power shared with the Empress over their vast domain. The Emperor is the Sun God. He wears robes of royal purple. The yellow bands on his sleeves are similar to those worn by his wife, the Empress, evidencing their dual unity. The Emperor looks younger than his age. He conceals his great wisdom and experience. In his right hand he holds a scepter, similar to the scepter held by the Empress, but topped by the sign of the sun, symbol of his power. The replica of a volcanic planet held by the Emperor suggests violent and turbulent activity in the past. The scarred planet is surrounded by twelve stars of conflict, three stars being out of view. The Emperor faces the Empress who sits out of view to his right. The Emperor is capable of great accomplishments and leadership. He is the Sun King whose never-ceasing spirit and determination set an example for all who follow him. The Emperor has no visible symbols on his cheeks because all in his presence need not be reminded of his divine leadership.

DIVINATORY MEANING:

Worldly power. Accomplishment. Leadership. Overcoming past difficulties. Confidence. Wealth. Stability. Authority. Indomitable spirit. War-making tendencies. A go-getter. Father. Brother. Husband. Male influence. Direct pressure. Conviction. Domination of intelligence and reason over emotion and passion. Strength. Patriarchal figure. Attainment of goals. Desire to increase domination in every direction. Strong masculine development. Worthy of exercising authority. A capable person who is knowledgeable and competent. Willing to listen to counsel but follows his own convictions. An intense, loyal companion.

REVERSE MEANING:

Immaturity. Ineffectiveness. Lack of strength. Indecision. Inability. Weak character. Feebleness. Failure to control petty emotions.

V HIEROPHANT

DESCRIPTION:

A baldheaded man having the appearance of a genie sits upon his curious throne. The Hierophant is a mystical person having compassion and humility. He holds in his upraised right hand a tamed bird, while in his left hand he gently holds a sleeping kitten. His huge, fanned beard, containing over fifty strands, symbolizes the wide range of his wisdom and the breadth of his compassion and understanding. The eggs of the bird are safely nested in his beard. The eggs are suggestive of the rejuvenation that derives through kindness, love and understanding. The Hierophant wears a soft, green coat with small yellow cuffs and pleated cape. He wears purple boots with jagged tops over his tight blue pants. The throne upon which the Hierophant sits is the planet Jupiter rising above misty clouds which conceal a world filled with man's inhumanity to his fellow man. The cheeks of the Hierophant are tattooed with blue stars suggesting the Hierophant is capable of mercy and goodness. The Hierophant's bald head, large ears and flowing black eyebrows conceal his compassionate, mild manner. The Hierophant is capable of endurance, patience and understanding. He is a man of intuitive instincts and religious wisdom.

DIVINATORY MEANING:

Ritualism. Mercy. Humility. Kindness. Patience. Endurance. Goodness. Forgiveness. Inspiration. Alliance. Compassion. Servitude. Inactivity. Occasional lack of conviction. Timidity. Overly reserved. Captivity to one's own ideas. A person to whom one has recourse. Conformity. A religious or spiritual leader. At times this person is inept in adapting to new circumstances and changing conditions. Tendency to cling to former ideas and principles even if outdated. A person having a deep sense of historical importance and a sincere appreciation for past heritage.

REVERSE MEANING:

Overkindness. Foolish exercise of generosity. Susceptibility. Vulnerability. Impotence. Frailty. Unorthodoxy. Renunciation. Unconventionality.

VI THE LOVERS

DESCRIPTION:

A naked couple, with bodies entwined, stand in a medieval garden of Eden. The woman is intensely passionate while the man remains aloof and cold, staring straight ahead and seeming to resist the press of her kisses. The man has not yet succumbed to the passions of the woman. The women's serpentine hair entwines their bodies. Her right thigh is tattooed with a love heart pierced by cupid's arrow signifying emotional involvement. However, the man's body bears no such visible admission. The man has a blue star on his cheek signifying emotional distance to the romantic entanglement. The woman's right cheek contains a red heart of emotion. A red earring in the shape of a heart hangs from her right ear evidencing her excessive passionate feelings. The two lovers are together yet they remain emotionally apart. First they must subject each other to the test of fidelity. Some vines in the background contain stiff briars while from one vine there springs a rose reaching towards the glowing sun. Another briar entwines a crescent moon suggesting that the time for trial is at hand. The Lovers' card reveals the emotional anxieties of each person. A love that has died and for two lovers in death, there grows from one a briar and from the other springs a flower.

DIVINATORY MEANING:

Love. Beauty. Perfection. Harmony. Unanimity. Emotional involvement. Trials overcome. Confidence. Trust. Honor. Beginning of a possible romance. Infatuation. Deep feeling. Tendency towards optimism. Oblivious to possible consequences. Letting oneself go. Physical attraction. Freedom of emotion. The necessity of testing or subjecting to trial. Struggle between sacred and profane love. Putting to the proof. Examining. Speculating. Yearning. Tempting. Possible predicaments. A person deeply involved in the emotions and problems of a friend or relative. An affair of meaningful consequence.

REVERSE MEANING:

Failure to meet the test. Unreliability. Separation. Frustration in love and marriage. Interference by others. Fickleness. Untrustworthiness. Unwise plans.

VII THE CHARIOT

DESCRIPTION:

A ruthless, determined warrior in blue metal armor stands erect and alert to impending danger. In his right hand he grasps both a long spear with spiral tip and the reins leading to two spirited horses. The warrior stands with one foot in his chariot and the other foot balanced on the yoke between the black and white horses. The charioteer holds a shield depicting the symbol of a snake with extended fangs. From the charioteer's helmet burst five flame-like plumes and he wears pointed shoulder, knee and elbow epaulets in preparedness for battle. His long, black beard is trimmed so as not to interfere during physical engagements. His *fu manchu* moustache and oriental face suggest his temper and self-willpower. The chariot is constructed of heavy wheels bearing star emblems for traveling great distances at fast speeds. Above the charioteer's right shoulder a waxing moon suggests growing power and eventual conquests. The Chariot card depicts awareness of impending adversity and preparation to meet whatever difficulties may arise with determination and firm resolution.

DIVINATORY MEANING:

Turmoil. Vengeance. Trouble and adversity, possibly already overcome. Conflicting influence. Possible voyage or journey. Escape. Fleeing from reality. Rushing to decision. Riding the crest of success and popularity. Conquest. Perplexity. Need for supervision. One must be attentive to details. Urgency to gain control of one's emotions. This card suggests that one can achieve greatness when physical and mental powers are maintained in balance and effectively put to work. Determination to mix hard work with times of productive solitude.

REVERSE MEANING:

Unsuccessful. Defeat. Failure. At the last minute to lose something otherwise within your grasp. Sudden collapse of plans. Conquered. Overwhelmed. Failure to face reality.

VIII JUSTICE

DESCRIPTION:

The blindfolded figure of Justice, one of the cardinal virtues, holds in her left hand the balanced scales of justice suggesting fairness and reasonableness. In her right hand, resting on her shoulder is a double-edged sword, indicating even though she is blindfolded and her eyes are closed, she perceives and penetrates all situations. With the two-edged sword, she can cause action both ways when necessary to rectify a previous wrong. The crown of the figure of Justice is a five-starred tiara topped by a crescent moon. She wears her hair in neat strands, evidencing moderation. The figure of Justice wears a pleated yellow costume with long white sleeves and a scalloped blue collar. The faint red heart on her left cheek symbolizes virtue and goodness. The bright red sky symbolizes her rising strength and the power of her righteousness. Justice stands resolute and firm in her convictions. She tramples upon the snake of injustice beneath her feet. Justice is a pillar of moral strength and integrity.

DIVINATORY MEANING:

Fairness. Reasonableness. Justice. Rectifying a previous wrong. Proper balance. Harmony. Equity. Righteousness. Virtue. Honor. Virginity. Just reward. Sincere desire. Good intentions. Well-meaning actions. Advice. Self-satisfaction. The eventual outcome, whether favorable or unfavorable, will be just for the person concerned. Equilibrium. Poise. Impartiality. Capability of perceiving temptation and avoiding evil. A person who responds favorably to the good nature of others. A considerate person. Someone who doesn't take unfair advantage of a situation.

REVERSE MEANING:

Bias. False accusations. Bigotry. Severity in judgment. Intolerance. Unfairness. Abuse.

VIIII THE HERMIT

DESCRIPTION:

An aged Hermit sits alone on a secluded rock surrounded by water. He lives in an inaccessible domain and no one can reach him unless he is willing to permit visitors. The Hermit wears a heavy habit with a cowl. His beard reaches beneath the mysterious waters surrounding him. In his right hand he holds a feathered plume for writing in a small book on his lap. His left hand holds the book open to the page where the Hermit has written a few short beautiful verses about nature and life. Even though the Hermit is alone there appears on the barren rock a steaming meal in a dish which he ignores in preference to his writing and meditation. The Hermit is deformed. He knows the anguish of pain and the sadness of solitude. He has overcome his personal challenge and has made peace with himself. He is sensitive but self-sustaining. A pair of new yellow boots with open toes hang from his lifeless legs. A bird rests upon his hunched back and its wings have turned to gold. The Hermit is the guardian of time. He is the wise man seeking wisdom and truth. A thin wisp of moon appears in the sky, lighting the darkness for the Hermit.

DIVINATORY MEANING:

Counsel. Knowledge. Solicitude. Prudence. Discretion. Sensitivity. Caution. Vigilance. Circumspection. Self-denial. Withdrawal. Regression. Under certain circumstances this card also represents recession. Desertion. Annulment. Insincerity. Expressionless. A loner or person incapable of participating with another person. Misleading. Misguided. Tendency to withhold emotion. Fearful of discovery. Possessor of secrets which may or may not be revealed. Tendency to complacently guard knowledge as something worthwhile, without seeking to utilize the information towards some goal or application. Guardian of time.

REVERSE MEANING:

Imprudence. Hastiness. Rashness. Prematurity. Foolish acts. Incorrect advice. Failure caused by result of dullness. Overprudence resulting in unnecessary delay. Immaturity.

X WHEEL OF FORTUNE

DESCRIPTION:

The Wheel of Fortune revolves on its axis between two gnarled trees rising in a field of tangled wild grass. The Wheel of Fortune is devoid of the influence of people. A red cord dangles aimlessly from the wheel's handle. No one can alter the turn of the wheel and the fate it will eventually dispense. Only people alert to opportunity benefit from good fortune. People guarding against misfortune may defer the extent of their unhappy fate if they persevere. The Wheel of Fortune comprises four sturdy planks bearing nine symbols of good luck and ill fortune:

Star — Improving situation and recovery.
Shooting Comet — Rising fortune and wealth.
Sun — Happiness in love, contentment.
Rainbow — Recovery after turmoil.
Horseshoe — Good luck and unexpected pleasure.
Black Cloud with lightning — Disaster and sudden misfortune.
Bleeding Moon — Misery, sadness and tragedy.
Dagger with bloody tip — Deceit, deception and serious illness.
Broken heart with droplets of blood — Unhappy love affair.

The Wheel of Fortune is about to stop and indicate its fate. The bird is a vulture of misfortune, sitting patiently on a barren branch and awaiting the outcome of the turn of the wheel.

DIVINATORY MEANING:

Destiny. Fate. Outcome. Felicity. Godsend. Special gain or unusual loss. Fortune. Culmination. Conclusion. Result. Approaching the end to a problem. The influences affecting the outcome of a problem. Good or bad omen depending upon influences of other nearby cards. Inevitability. Unexpected events may occur. The entire sequence of the wheel suggests the course of things from beginning to end. Advancement for better or worse. Progress. That which was, is, and shall be remains the same unless one is alert to unexpected opportunity.

REVERSE MEANING:

Failure. Ill luck. Broken sequence. Unexpected bad fate. Interruption or inconsistency due to unexpected events. Outside influences not contemplated which adversely affect the spirit.

XI STRENGTH

DESCRIPTION:

A baldheaded Hercules resembles in appearance the genie-like Hierophant of card V. The strongman clothed in leopard skin erupts with great force from Earth. He is the epitome of strength—a volcano of power and physical dominance. His thick beard is carefully trimmed and falls to his chest. The Hercules figure can perform extraordinary labors imposed upon him. The strongman easily tears apart a thick volume marked A to Z, suggesting courage and fortitude against a wide range of adversity. A heart appears on his right cheek, signifying controlled strength and power. Many tattoos adorn his forearms, evidencing that Hercules has widely traveled. He wears a brass ring on his ear as a symbol of courage and strength. The bright red sky symbolizes surrounding forces which remain in harmony with Hercules and the power he possesses.

DIVINATORY MEANING:

Strength. Courage. Fortitude. Conviction. Energy. Determination. Resolution. Defiance. Action. Awareness of temptation and the mental and physical abilities to overcome them. Enthusiasm. Confidence. Innate ability. Zeal. Fervor. Physical strength. Matter over mind and, alternatively, mind over matter, depending upon the circumstances. Accomplishment. Attainment at considerable peril. Conquest. Hidden forces at work which are challenged. Heroism. Virility. Strength to endure in spite of all obstacles. Tireless efforts. Triumph of love over hate. Liberation.

REVERSE MEANING:

Weakness. Pettiness. Impotency. Sickness. Tyranny. Lack of faith. Abuse of power. Succumbing to temptation. Indifference.

XII HANGED MAN

DESCRIPTION:

A young man hangs suspended from two entwined trees bare of branches. His feet are bound with heavy cord and in his left hand he clutches a butterfly net. Nearby a butterfly circles aimlessly. The Hanged Man holds in his right hand an open book from which he reads an anthology of butterflies. The man is bound and the butterflies are free. If man succeeds in catching the butterfly he will not gain his freedom. Instead, both man and butterfly will remain captive. False hopes do not bring about desired freedom. A black bird patiently awaits man's eventual rejuvenation. Four colorful butterflies circle above the suspended man. The small hearts on the man's cheeks are blue instead of red, suggesting the man has turned impassive and cold during the period of his ordeal. One heart appears upside down while the other heart is right side up, signifying indecision and indecisiveness caused by the man's present state of life. The man is dressed in blue pants and yellow jacket. His bright red shoes are hardly worn. The Hanged Man represents acceptance and repentance. He awaits the transition of life from his present bondage.

DIVINATORY MEANING:

Life in suspension. Transition. Change. Reversal of the mind and one's way of life. In a passive sense, apathy and dullness. Boredom. Abandonment. Renunciation. The changing of life's forces. The period of respite between significant events. Sacrifice. Repentance. Readjustment. Efforts may have to be undertaken to succeed towards a goal which still may not be reached. Seeking a solution to a problem. Regeneration. Improvement. Rebirth. Approach of new life forces. This is the time to condition oneself towards new experiences. Surrender. Lack of progress. A pause in one's life. Outside factors having strong influence. Excessive sacrifices. Sacrifices may go unnoticed and unappreciated.

REVERSE MEANING:

Lack of sacrifice. Unwillingness to make the necessary effort. Failure to give of one's self. Preoccupation with the ego. False prophecy. Futile sacrifice.

XIII DEATH

DESCRIPTION:

A life-like skeleton holding a scythe stands upon lifeless ground strewn with rocks. The Death card numbered *thirteen* signifies the finality of the past. The snakes protruding from the skeleton's mouth, right eye socket and skull signify decay and indecision. Man has been overcome and laid to waste. The skeleton's eye sockets contain black eyes, enabling the skeleton to perceive despair and the eventual mortality of man. The skeleton wears a shredded black cape bearing numerous images of stars, moons and suns symbolizing the vastness of the Universe and the finality of change and death which the skeleton garners within the shrouds of its cloak. Above the right shoulder of the skeleton there appears a descending black moon, already dead and without favorable influence. Above the other shoulder there appears a dying sun, some of its upper rays already extinguished. The Death card suggests important changes are taking place. Sometimes that which appears unfavorable is in reality a blessing in disguise.

DIVINATORY MEANING:

Clearing the way for new efforts. Transformation. Unexpected change. Loss. Failure. Alteration. Abrupt change of the old self though not necessarily physical death. The ending of a familiar situation or friendship. Loss of income or financial security. Permanent scar on mind. Beginning of a new era. Illness, possibly even death. Results of indecision. Since great changes are taking place, this card could mean birth of new ideas or development of new expectations. A possible blessing in disguise.

REVERSE MEANING:

Stagnation. Immobility. Slow changes. Partial change. Inertia. Narrowly missing a serious accident or escaping from death or disaster.

XIIII TEMPERANCE

DESCRIPTION:

Temperance stands upon Earth with her wings spread apart. She pours a colorful liquid between two urns, suggesting the flowing of the past through the present and into the future. The liquid between the urns is a rainbow born of the essence of life. The pouring of the liquid without spilling its contents symbolizes discipline and frugality. The wings of Temperance contain stars, suggesting rising hope and promise. Her black hair stands upright in eight-pointed strands bound by small bows. In the center of her hair she wears a five-pointed star suggesting infinite patience. Temperance wears a full length robe which falls into neat pleats consistent with her order and frugality. Her collar is rigid and pointed. Small red buttons appear near her collar, hem and cuffs signifying her attention to small details. Behind Temperance, a yellow sunrise hovers near Earth, signifying successful fusion of many facets of life into moderation and understanding. Temperance is the blessing of compromise which permits the harmonious existence of mankind in spite of many differences among people.

DIVINATORY MEANING:

Accommodation. Moderation. Temperance. Compromise. Patience. That which can be accomplished through self-control and frugality. Harmony. The mixing or bringing together into perfect union. Compatibility. Fusion. Adjustment. Good influence. Fortunate omen. Consolidation. Putting into successful combination. Management. Ability to recognize and utilize the material and intellectual manifestations available to oneself. Possibly a person without excessive tendencies. Well liked. Highly regarded. Mother image. Father image. Worldly image. Exuding confidence and complacency. Possibly too temperate and moderate to achieve a goal presently out of reach and requiring considerable aggressiveness.

REVERSE MEANING:

Discord. Disunion. Conflict of interest. Hostility. Inability to work with others. Difficulty in understanding others. Impatience. Sterility. Frustrations.

XV THE DEVIL

DESCRIPTION:

A naked devil with wild eyes and fiery red and black eyebrows sits upon his throne. The Devil's left foot is hooved and his right foot is clawed. His long tail extends before him. His locks of hair are snakes twisting above his head. He has a malevolent face with thin, tight lips. The Devil has the upper body of a man but he is changing into the basic form of an animal. He has the horns of a goat and a ram. His lower body is heavy with hair extending to his knees. The Devil is an awesome and fearful sight, symbolizing human suffering. The Devil sits upon a stone pillar of law and order which is cracking and disintegrating under his influence and savagery. The Devil's huge bat-like wings are almost black with phosphorus green edges. The red bands of the Devil encircle the inner yellow suns of life. The Devil is the bearer of death, disaster, illness and misery. Sometimes the fearful image of the Devil inflicts self-punishment upon the viewer. In the background, roaring yellow and red flames shoot upward from Hell. The Devil is the degradation of man's spirit.

DIVINATORY MEANING:

Subordination. Ravage. Bondage. Self-interests. Malevolence. Subservience. Downfall. Lack of success. Weird experience. Bad outside influence or advice. Black magic. Unexpected failure. Seeming inability to realize one's goals. Dependence upon another person which leads to unhappiness. Violence. Shock. Fatality. Self-punishment. Temptation to evil. Self-destruction. Disaster. Astral influence. The tearing apart of one's self-expression to the extent the person becomes ineffectual. An ill-tempered person. Lack of humor except at another's expense. Lack of principles. Unethical.

REVERSE MEANING:

Release from bondage. Throwing off shackles. Respite. Recognition of the needs of others. Overcoming insurmountable handicaps. The beginning of spiritual understanding. The first steps toward enlightenment. Overcoming the fear of one's own self.

XVI THE TOWER

DESCRIPTION:

A stone tower is struck by a violent bolt of lightning bursting from massive dark clouds overhanging the Earth. Stones begin to tumble to the ground. Fire appears from the stricken tower and at one of the windows. The top of the tower is severed from the main structure but the spire remains intact. A flag flies at its pinnacle signifying the breaking down of the past to make way for events of the future which may be favorable. The red front door of the tower is intact and appears almost peaceful. A crescent waning moon is falling away while the sun begins to break from the dark clouds. Two stark trees grow in a neatly trimmed field suggesting the difficulties of the past may be overcome through the brighter outlook in the future.

DIVINATORY MEANING:

Change, in a complete and sudden manner. A breaking down of old beliefs. Abandonment of past relationships. Severing of a friendship. Altering of one's opinion. Unexpected events. Disruption. Adversity. Calamity. Misery. Deception. Bankruptcy. Termination. Havoc. Breakdown. Downfall. Undoing. Ruin. Loss of stability. A sudden event which destroys trust. Loss of money. Loss of security. Loss of love and affection. Setback. Terrible change. Breakthrough into new areas. Possibly new favorable opportunities.

REVERSE MEANING:

Continued oppression. Following old ways. Living in a rut. Inability to affect any worthwhile change. Entrapped in an unhappy situation. Imprisoned.

XVII THE STAR

DESCRIPTION:

A large white star hanging in the sky bears the image of a young poetic face and the body of a man hidden behind a small cloud. The man holds a string from which trails a small moon. With his right hand the man places numerous stars in the night sky. The stars hover above the Earth while a few stars gently fall to the sea. The waters of life are stirred with new ideas and new concepts and the stars signify bright prospects and rising fortunes. Water is a path of non-resistance and man has the choice to alter his course through the recognition and utilization of new opportunity. Clear skies are a good omen and star-filled skies foreshadow promising opportunities. Ascending stars signify the hopes and promises which exist in the future.

DIVINATORY MEANING:

Hope. Faith. Inspiration. Insight. Bright prospects. Mixing of the past and present. Promising opportunity. Optimism. Good omen. Spiritual love. Influence of the stars on your birth. Astrological influence. Culmination of knowledge and work. Results which will soon come to pass from energies expended. Fulfillment. Satisfaction. Pleasure. The proper balancing of desire and work, hope and effort, love and expression. A favorable card suggesting that desire and energy are essential to happiness.

REVERSE MEANING:

Unfulfilled hopes. Disappointment. Pessimism. Bad luck. Lack of opportunity. Stubbornness. Bullheadedness. Imbalance. Conclusion of an unsatisfactory business experience or social friendship.

XVIII THE MOON

DESCRIPTION:

A large crescent moon hovers in the sky. The moon contains the profile of a man with green, suspicious complexion. This is the Man of the Moon and the Lady of the Moon. Clouds of deception hover nearby to assist the moon in its plans of deceit. The sun sinks in the horizon and it cannot offer assistance. Only the stars in the night faintly light the way to the pitfalls which exist ahead. Many birds stand rigid on barren trees. The fields are green and, although they are cold at night, tomorrow beneath the warm sunshine of the daylight they will spring again to life. The moon has a red heart on its left cheek, symbolizing trust and happiness. However, hidden from view on the other cheek is a symbol of deception, deceit and misfortune. The moon triumphs at night over the stars. Those who have prudently waited and honestly labored shall flourish in the morning sunshine.

DIVINATORY MEANING:

Deception. Trickery. Dishonesty. Disillusionment. Danger. Error. Caution. Warning. Bad influence. Ulterior motives. Insincerity. False friends. Selfishness. Deceit. Double dealing. Craftiness. False pretenses. Disgrace. Slander. Libel. Being taken advantage of. Attempt to take unfair advantage of a situation. An insincere relationship. Superficiality. Unknown enemies. The meeting of many divergent influences. Falling into a trap. Being misled. Failure to avoid surrounding dangers. The chance of making an error is very great. Numerous surrounding influences will combine into new pressures and impressions.

REVERSE MEANING:

A minor deception recognized before damage is done. Trifling mistakes. Overcoming bad temptations. Gain without paying the price. Taking advantage of someone.

XVIIII THE SUN

DESCRIPTION:

A brilliant sun bursts forth upon the day. The sun triumphs over the moon and the stars. The sun is overpowering and overwhelming. Beneath the sun dance rainbows of happiness and good fortune. The gray clouds of doubt and unhappiness disperse and sink lower in the sky. A blue star appears on the left cheek of the sun, signifying rising hope and promise, but there remains the need for caution because the more ventured the greater possibility of loss. The four lower rays of the sun are flexible, evidencing the range of freedom which one has available to alter the future. The face of the sun is clear and distinct. The eyes are alert and perceptive. The sun penetrates the Earth and under its influence everyone is given an opportunity to share in its perfection and contentment.

DIVINATORY MEANING:

Satisfaction. Accomplishment. Contentment. Success. Favorable relationships. Love. Joy. Devotion. Unselfish sentiment. Engagement. Favorable omen. Happy marriage. Pleasure in daily existence. Earthly happiness. Contentment derived from extending oneself to another human being. A good friend. High spirits. Warmth. Sincerity. Rewards of a new friendship. Pleasures derived from simple things. Achievement in the arts. Liberation. Appreciation of small favors. Ability to accept life as it comes and to live contentedly.

REVERSE MEANING:

Unhappiness. Loneliness. Possibly a broken engagement or marriage. Cancelled plans. Triumph delayed although not necessarily completely lost. Clouded future. Lack of friendship.

XX JUDGMENT

DESCRIPTION:

The angel of Judgment blowing a judgment horn swoops down in the sky above stone tombs overgrown with briars. Her eyes of judgment are closed but she sees through her gossamer lids. The three stars on the angel's wings suggest promise, hope and retribution and the single moon signifies caution and penitence. One red rose rises from a briar, symbolizing rebirth from past deeds. In the background, a yellow sunrise breaks through the darkness of the night, signifying a new morning of hope which may arise from the experiences of the past. The center tombstone bears the initials of the artist, Fergus Hall, above a small heart. The tombstone to the left depicts a sailing ship similar to a small grave site in Scotland containing the body of a Greek sailor laid to rest centuries ago. The tombstone on the right bears the letters RIP (Rest In Peace). The day of Judgment has arrived and the evaluation of one's efforts and accomplishments is close at hand.

DIVINATORY MEANING:

Atonement. Judgment. The need to repent and forgive. The moment is at hand to account for the manner in which we have used our opportunities. The possibility exists that present conduct towards other people is unfair and unkind. Apologetic actions. Rejuvenation. Rebirth. Improvement. Development. Promotion. The desire for immortality. The possibility exists that someone is taking unfair advantage of a current situation. Legal judgment in one's favor. Outcome of a lawsuit or personal conflict. One should carefully consider present actions in the manner they may affect other persons. Success comes to those who are honest with themselves.

REVERSE MEANING:

Delay. Disappointment. Failure to face facts. Indecision. Divorce. Procrastination. Theft. Alienation of affection.

XXI THE WORLD

DESCRIPTION:

A large Earth viewed from another planet is seen with an enigmatic face bearing a faint smile and tears of sadness. This card embraces all of life in its happiness and sadness, success and failure. For all the success one accomplishes there always remain moments of sadness which cause pain and unhappiness. Seven stars and one small sun encircle the Earth. A small tree of knowledge springs from a continent, symbolizing the joys of mankind. Across the globe a smoldering volcano signifies the sadness one endures in personal experiences. The top and bottom of the Earth are ice caps, devoid of all life. Earth hovers above the desolute remains of another planet from ancient times now in total ruin. Is this the ultimate fate of Earth? The World is the successful fulfillment of all one's hopes and dreams and man's desire for perfection.

DIVINATORY MEANING:

Attainment. Completion. Perfection. Ultimate change. The end result of all efforts. Success. Assurance. Synthesis. Fulfillment. Capability. Triumph in undertakings. The rewards that come from hard work. The path of liberation. Eternal life. The final goal to which all other cards have led. Admiration of others. The outcome of events in spite of other signs. This is a very favorable card, especially if surrounded by other favorable cards.

REVERSE MEANING:

Imperfection. Failure to complete the task one starts. Lack of vision. Failure. Disappointment.

CHAPTER III
SPREADING THE MAJOR ARCANA CARDS

THE VARIOUS KNOWN methods of spreading the twenty-two Major Arcana cards are numerous and some of them are exceedingly complicated. The ten-card spread is one of the earliest and most effective methods. After several practice readings this method will become quite natural and easy to use.

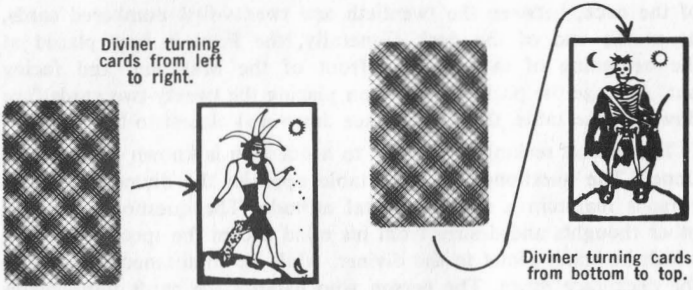
The fifty-six Minor Arcana cards are set aside. The diviner, also known as the reader or interpreter of the deck, places the twenty-two Major Arcana cards in numerical sequence. The unnumbered card, the Fool, is placed either at the beginning of the deck, in the middle of the deck, between the twentieth and twenty-first numbered cards, or at the end of the deck Generally, the Fool is best placed at the beginning of the deck, in front of the Magician, and facing out. Arrange the pack so that upon placing the twenty-two cards face down on the table, the Fool is face down and closest to the table.

The person seeking an answer to a question is known as the questioner. The questioner sits at a table opposite the diviner and both persons maintain a serious mental attitude. The questioner puts all other thoughts and desires from his mind except the specific question which he states aloud to the diviner, while he simultaneously shuffles the deck face down. The person who handles the cards impregnates them with his own personal magnetism and thereby creates a rapport between his subconscious and the cards. The cards may be shuffled either hand over hand or by riffling (separating the deck into two parts and riffling with the thumb so the cards intermix). The shuffling should be done by the person who wishes to have an interpretation or prediction concerning himself, and not by the diviner, reader or interpreter. When the questioner is satisfied with his shuffling, he places the deck face down in front of the diviner. The cards are always viewed from the diviner's position. Beginning with the top card as number one, the second card as number two, and so on, the diviner turns up the first six cards and places them face up on the table in the sequence shown in the diagram for the ten-card spread.

The diviner should turn the cards over from left to right, thereby assuring that the cards continue to point in the same direction as placed on the table by the questioner. The cards which face the diviner are said to be positioned for a strong, positive reading and the cards which face the questioner are said to be upside down or

inverted and, therefore, have a weak, delayed or even reversed meaning. In the event the first card turned over by the diviner is reversed or upside down, the diviner should reverse the first card so that it is upright and turn over the remaining nine cards from the bottom to the top in such a manner as to reverse the direction of each of the cards since the questioner, inadvertently, may have placed the entire pack upside down before the diviner. Similarly, if during a spread the majority of the cards are reversed, the diviner may elect to place the cards upright if it seems more natural to the diviner and if it gives a more meaningful reading.

The correct manner of turning over the cards is illustrated in the following diagram:



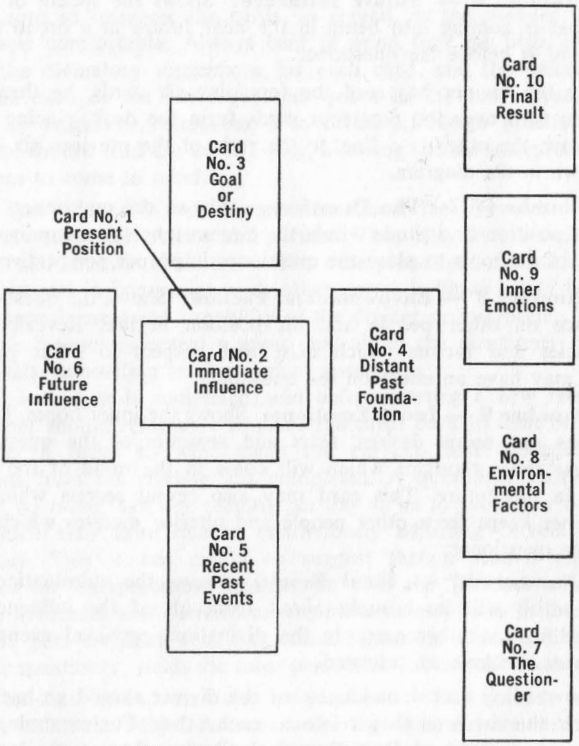
Turning the cards

The sequence of laying out the cards in the ten-card spread is as follows:

Card Number 1 — Present Position: Atmosphere in which the questioner is presently working and living. Shows the area of influence in which the questioner presently exists and the atmosphere in which other currents are working. This card represents the questioner.

Card Number 2 — Immediate Influence: Shows the nature of the influence or immediate sphere of involvement or obstacles which lie just ahead. This card crosses the questioner.

Card Number 3 — Goal or Destiny: Shows the ultimate goal or destiny of the questioner. Indicates the best that can be accomplished by the questioner based upon existing circumstances. This card also may represent the questioner's aim or ideal within his present frame of reference. This card crowns the questioner.


Card No. 10 Final Result
Card No. 3 Goal or Destiny
Card No. 1 Present Position
Card No. 9 Inner Emotions
Card No. 6 Future Influence
Card No. 2 Immediate Influence
Card No. 4 Distant Past Foundation
Card No. 8 Environmental Factors
Card No. 5 Recent Past Events
Card No. 7 The Questioner

THE TEN-CARD SPREAD

Card Number 4 — Distant Past Foundation: Shows the broad and basic events and influences which existed in the distant past and upon which the present events are taking place. It is the basis of fact already passed into actuality and which is embodied within the questioner. This card is behind the questioner.

Card Number 5 — Recent Past Events: Shows the most recent sphere of influence or events which have just passed or which are just passing. This card may also represent distant past influences

exerting recent influences of an inordinately strong nature. This card is beneath the questioner.

Card Number 6 — Future Influence: Shows the sphere of influence that is coming into being in the near future in a broad sense. This card is before the questioner.

After the diviner has read the foregoing six cards, he then proceeds to turn over the next four cards from the deck, placing them one above the other in a line, to the right of the previous six cards, as shown in the diagram.

Card Number 7 — The Questioner: Shows the questioner in his present position or attitude within the circumstances surrounding him. This card attempts to place the questioner in proper perspective.

Card Number 8 — Environmental Factors: Shows the questioner's influence on other people and his position in life. Reveals those tendencies and factors which exist with respect to other persons which may have an effect on the questioner.

Card Number 9 — Inner Emotions: Shows the inner hopes, hidden emotions and secret desires, fears and anxieties of the questioner, including those thoughts which will come to the mind of the questioner in the future. This card may also reveal secrets which the questioner keeps from other people and ulterior motives which concern the questioner.

Card Number 10 — Final Result: Shows the culmination and result which will be brought about from all of the influences as revealed by the other cards in the divination, provided events and influences continue as indicated.

After reading each individual card the diviner should go back and interpret the cards as they relate to each other. For example, Card Number 4 — **Distant Past Foundation,** may show a similarity to Card Number 5 — **Recent Past Events.** Likewise, a striking connection may exist between Card Number 1 — **Present Position** and Card Number 7 — **The Questioner.** Card Number 6 — **Future Influence** and Card Number 3 — **Goal or Destiny,** may reveal a trend in future possibilities. Card Number 9 — **Inner Emotions,** frequently reveals an insight about the inner emotions, fears and anxieties of the questioner which helps explain the significance of the other cards.

The relationship between several cards may indicate a trend or pattern. The cards may reveal the changing life pattern of the questioner and the areas of new direction into which he is advancing.

The descriptive names of the ten sequential spaces in the card spread may vary slightly from reading to reading, since the questioner may have one or more overlapping influences. Thus, the diviner should seek to interpret the cards, as spread, in the manner which feels most comfortable. Always bear in mind that the titles on the cards, the divinatory suggestions for each card, and the descriptive name of each of the ten sequential spaces in the card spread are meant as *suggestive* references. The diviner, through practice and intuition, should read the cards freely, allowing special interpretations and ideas to come to mind.

The symbolic cards may suggest emotions, feelings and desires. They may stand for objects and persons. They may indicate circumstances and duration of time. The interpretation of each card, singularly and in connection with other cards, is limited only by the total responsiveness and capability of the diviner or interpreter. Thus, the cards frequently reveal a great deal about the questioner rather than solely responding to the original question.

After a reading is completed, and before starting a new reading, the diviner should remember to place the cards back in their original sequence in order to wipe away the currents and influences in the cards from the reading just completed. A questioner should be allowed no more than one reading per day so as to avoid any confusion which may arise due to continuously adjusting currents and influences. This is not meant to suggest that a second reading produces an interpretation inconsistent with the previous reading. Rather, influences and currents at one moment may vary in intensity with the next moment and thus cause confusion. One reading per day, per questioner, yields the most perceptive and concise reading.

The ten-card spread may also be employed with a forty-two-card pack by using the Major Arcana cards, the sixteen court cards and the four aces in each suit. Thus, the diviner should eliminate from the pack, the thirty-six cards numbered from X to II in each of the four suits.

Before the questioner shuffles the forty-two-card pack, the diviner should arrange the cards in the following sequence: The Ace of swords, followed by the Valet, Knight, Queen and King of that suit; the Ace of batons, followed by the court cards in the same sequence; the Ace of cups, and its court cards and the Ace of coins and its court cards. The Fool follows the King of cups and is followed by the numbered Major Arcana cards from I to XXI. Thus, the Ace of swords lies face down on the table before shuffling.

CHAPTER IV
THE MINOR ARCANA CARDS

THE FIFTY-SIX Minor Arcana or Lesser Arcana cards of the Fergus Hall tarot deck are divided equally into four suits containing fourteen cards each suit, corresponding to the suits in an ordinary deck of playing cards:

Swords correspond to *Spades.*
Batons (Wands, Scepters) correspond to *Clubs.*
Cups (Chalices, Goblets) correspond to *Hearts.*
Coins (Pentacles, Money, Circles) correspond to *Diamonds.*

Each suit contains ten cards numbered X to I (ace) plus four court cards: King, Queen, Knight and Valet.

The fifty-six Minor Arcana cards in each suit with suggested Divinatory Meanings and Reverse Meanings are as follows:

THE SUIT OF SWORDS

Swords generally represent courage, boldness, force, strength, authority, aggression and ambition. These cards represent activity, progress and accomplishment for good or bad. This is the suit of leaders and warriors. The winged foot suggests swiftness of purpose and strength.

KING OF SWORDS

DESCRIPTION:

The King of Swords with stern face and erect posture sits on his throne. He represents power, authority and the law. He holds upright in his right hand the sword of his authority and the sign (sword) of his suit.

DIVINATORY MEANING:

Active. Determined. Experienced. Authoritative. Controlled. Commanding. A professional man. Highly analytical. Justice. Force.

REVERSE MEANING:

A person who may pursue a matter to ruin. Cruelty. Conflict. Selfishness. A sadist. A dangerous person. A wicked person.

QUEEN OF SWORDS

DESCRIPTION:

The Queen of Swords is resplendent in beautiful robes. She stands with upraised sword. She is one who has suffered a great loss.

DIVINATORY MEANING:

A sharp, quick-witted, keen person. Possibly the bearer of evil or slanderous words. May signify a widow or woman of sadness. Mourning. Privation. Loneliness. Separation.

REVERSE MEANING:

Narrow-mindedness. Maliciousness. Bigotry. Deceitfulness. Vengefulness. Prudishness. A treacherous enemy.

KNIGHT OF SWORDS

DESCRIPTION:

The Knight of Swords sits upon a rearing horse and brandishes his sword. He is the defender of good and the opponent of evil. He symbolizes chivalry and bravery. He is good at heart and courageous. He is the forerunner of activity. He is shrewd and perceptive.

DIVINATORY MEANING:

Bravery. Skill. Capability. Preparedness. Strength and dash of a young man. Heroic action. Opposition and war. Headlong rush into the unknown without fear. The surrounding cards will indicate the influences around the Knight in his gallant pursuit.

REVERSE MEANING:

Ineffectiveness. Imprudence. Dispute or ruin over a woman. Impulsive mistakes. Conceited fool.

VALET OF SWORDS

DESCRIPTION:

A light-footed valet stands firmly on the ground with sword in his right hand.

DIVINATORY MEANING:

A person adept at perceiving, discerning and uncovering the unknown or less obvious. He has the quality of perception. Vigilance. Agility.

REVERSE MEANING:

An imposter. Unprepared state. Unforeseen. Illness is also possible. Powerless in the face of stronger forces.

TEN OF SWORDS

DIVINATORY MEANING: Ruin. Pain. Affliction. Sadness. Mental anguish. Desolation. Tears. Misfortune. Trouble. Sorrow.

REVERSE MEANING: Benefit. Profit. Temporary gain. Improvement. Passing success. Momentary advantage.

NINE OF SWORDS

DIVINATORY MEANING: Misery. Despair. Quarrel. Unhappiness. Miscarriage of justice. Anxiety over a loved one. Worry.

REVERSE MEANING: Doubt. Suspicion. Slanderous gossip. Shame. Scruple. Timidity. Shady character. Reasonable fear.

EIGHT OF SWORDS

DIVINATORY MEANING: Crisis. Calamity. Conflict. Domination. Imprisonment. Turmoil. Bad news. Censure. Criticism.

REVERSE MEANING: Treachery in the past. Difficulty. Hard work. Depressed state of mind. Disquiet. Accident. Fatality.

SEVEN OF SWORDS

DIVINATORY MEANING: New plans. Wishes. Efforts in spite of uncertainty. Attempt. Endeavor. Hope. Confidence. Fantasy.

REVERSE MEANING: Arguments. Quarrels. Uncertain counsel or advice. Circumspection. Slander. Babbling.

SIX OF SWORDS

DIVINATORY MEANING: A trip or journey. Travel. Voyage. Route. Attempt through difficulties. Success after anxiety.

REVERSE MEANING: Stalemate. Unwanted proposal. No immediate solution to present difficulties. Confession. Declaration.

FIVE OF SWORDS

DIVINATORY MEANING: Conquest. Defeat. Destruction of others. Degradation. Adversaries may arise. Revocation. Infamy.

REVERSE MEANING: Uncertain outlook. Seduction. Weakness. Possible misfortune befalling a friend.

FOUR OF SWORDS

DIVINATORY MEANING: Respite. Rest after illness. Repose. Replenishment. Solitude. Exile. Retreat. Abandonment.

REVERSE MEANING: Circumspection. Precaution. Economy. Guarded advancement. Desire to recover what is lost.

THREE OF SWORDS

DIVINATORY MEANING: Absence. Sorrow. Separation. Strife. Removal. Dispersion. Diversion. Opposition. Delay.

REVERSE MEANING: Distraction. Confusion. Disorder. Error. Alienation. Incompatibility. Separation. Mental anxieties. Loss.

TWO OF SWORDS

DIVINATORY MEANING: Balanced force. Harmony. Firmness. Accord. Offsetting factors. Stalemate. Affection.

REVERSE MEANING: Duplicity. Falsehood. Misrepresentation. Disloyalty. Dishonor. Treachery. False friends. Lies.

ACE OF SWORDS

DESCRIPTION:

A large sword with spiral handle depicts the ace of swords.

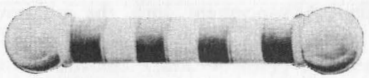
DIVINATORY MEANING:

Great determination. Strength. Force. Excessiveness. Triumph. Power. Success. Prosperity. Fertility. Conquest.

REVERSE MEANING:

Debacle. Tyranny. Disaster. Self-destruction. Violent temper. Embarrassment. Obstacle. Infertility. Hindrance.

THE SUIT OF BATONS



Batons generally represent enterprise and growth. Progress. Advancement. Animation. Enterprise. These cards also represent modest and humble persons. This is the suit of the laborer and worker. The clenched hand over a budding branch suggests creation and rebirth.

KING OF BATONS

DESCRIPTION:

The King of Batons sits upon his throne wearing the crown of his authority and holding in his left hand the sign (baton) of his suit. He is loyal and devoted.

DIVINATORY MEANING:

Conscientious person. Mature. Wise. Devoted. Friendly. Sympathetic. Educated. A responsive person.

REVERSE MEANING:

Severity. Austerity. Somewhat excessive and exaggerated ideas. Dogmatic.

QUEEN OF BATONS

DESCRIPTION:

The Queen of Batons is dressed in beautiful robes and holds a large baton in her left hand. She is a practical person with good common sense.

DIVINATORY MEANING:

Sympathetic. Understanding. Friendly. Loving. Honorable. Chaste. Practical. Full of feminine charm and grace.

REVERSE MEANING:

Jealousy. Deceit. Possible infidelity. Unstable emotions. Fickleness.

KNIGHT OF BATONS

DESCRIPTION:
The Knight of Batons rears his horse in preparation for charging or advancing. He is in a hurry and he indicates change.

DIVINATORY MEANING:
Departure. Journey. Advancement into the unknown. Alteration. Flight. Absence.

REVERSE MEANING:
Discord. Interruption. Unexpected change. Quarreling. Breakup of personal relationships.

VALET OF BATONS

DESCRIPTION:
A valet stands in a pose of acquiescence. He holds a baton upright in his left hand and a long scepter in his right hand. He may be a messenger or bearer of unusual news.

DIVINATORY MEANING:
Faithful and loyal. An envoy. Emissary. Entrusted friend. A stranger with good intentions.

REVERSE MEANING:
Indecision in proceeding. Reluctance. Instability. Unable to make decisions. A gossip. Bearer of bad tidings. Displeasure.

TEN OF BATONS

DIVINATORY MEANING: Overburdened. Excessive pressures. Problems soon to be resolved. Striving to meet a goal. Possibly using power for selfish ends.

REVERSE MEANING: Difficulties. Intrigues. Duplicity. Treachery. A traitor. Deceiver. Subterfuge. Some losses will occur.

NINE OF BATONS

DIVINATORY MEANING: Expectation of difficulties and changes. Awaiting tribulation. Hidden enemies. Pause in a current struggle.

REVERSE MEANING: Obstacles. Adversity. Problems. Delays. Displeasure. Calamity. Disaster. Ill health.

EIGHT OF BATONS

DIVINATORY MEANING: Swift activity. Sudden progress or movement. Speed. Hastily made decisions. Too rapid advancement.

REVERSE MEANING: Thorns of dispute. Jealousy. Harassment. Quarrels. Discord. Delay. Stagnation. Domestic quarrels.

SEVEN OF BATONS

DIVINATORY MEANING: Success. Gain. Victory. Overcoming challenges. Surmounting overwhelming odds. Advantage.

REVERSE MEANING: Consternation. Anxiety. Embarrassment. Indecision. Hesitancy. Doubt. Uncertainty. Perplexity.

SIX OF BATONS

DIVINATORY MEANING: Advancement. Gain. Good news. Expectation. Results of efforts. Expected victory.

REVERSE MEANING: Indefinite delay. Fear. Apprehension. Disloyalty. Superficial benefit. Inconclusive gain. Illusion.

FIVE OF BATONS

DIVINATORY MEANING: Unsatisfied desires. Struggle. Labor. Endeavors. Violent strife. Conflict. Obstacles.

REVERSE MEANING: Trickery. Deception. Contradiction. Complexity. Involvement. Caution against indecision.

FOUR OF BATONS

DIVINATORY MEANING: Romance. Peace. Harmony. Newly acquired prosperity. Tranquility. The fruits of labor.

REVERSE MEANING: Loss of full tranquility. Unfulfilled romance. Insecurity. Tarnished beauty. Incomplete happiness.

THREE OF BATONS

DIVINATORY MEANING: Practical knowledge. Business acumen. Strength. Enterprise. Negotiations. Undertaking.

REVERSE MEANING: Assistance with an ulterior motive. Treachery. Cessation of adversity. Beware of help offered.

TWO OF BATONS

DIVINATORY MEANING: Mature individual. Ruler. Attainment. Boldness. Courage in undertakings. Dominant personality.

REVERSE MEANING: Sadness. Trouble. Restraint caused by others. Loss of faith. Unexpected surprise. Regression.

ACE OF BATONS

DESCRIPTION:

A large baton with spheres at either end depicts the ace of batons.

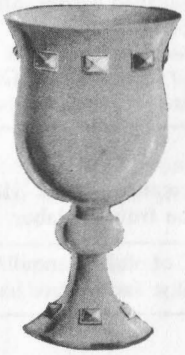
DIVINATORY MEANING:

Creation. Beginning. Birth. Invention. Start of an undertaking. Fortune. Enterprise. Gain. Inheritance. Escapade.

REVERSE MEANING:

False start. Cloudy outlook. Unrealized goal. Decadence. Empty existence. Vexation. Cancellation of plans.

THE SUIT OF CUPS



Cups generally represent love, happiness, gaiety and joy. The cups hold water which is a symbol of pleasure and happiness. These cards represent passions and deep feelings. This is the suit of humane and religious persons. The pierced heart suggests the realization of happiness and fulfillment.

KING OF CUPS

DESCRIPTION:
The King of Cups holds a great cup and a scepter. He is kind and considerate. He is levelheaded and responsible.

DIVINATORY MEANING:
Responsibility. Creativity. Learned person. Professional. Businessman. Lawyer. Artist. Religious person. Scientist. A considerate person. Kindly. Reliable. Responsible.

REVERSE MEANING:
Artistic temperament. Double-dealing. Dishonesty. Scandal. Loss. Ruin. Injustice.

QUEEN OF CUPS

DESCRIPTION:
The Queen of Cups, similar to the King, holds a great cup. She also holds an orb, signifying her royal standing. She is a loving, devoted and practical person.

DIVINATORY MEANING:
Warm-hearted and fair. Beloved. Adored. Good friend and mother. Devoted wife. Practical. Honest.

REVERSE MEANING:
Inconsistency of honor. Possible immorality. Dishonesty. Unreliability. Deceit. A liar and a cheat.

KNIGHT OF CUPS

DESCRIPTION:
The Knight of Cups rides gracefully on his horse. He holds a great cup and appears contemplative.

DIVINATORY MEANING:
An invitation or opportunity may soon arise. Attraction. Inducement. Appeal. Request. Challenge. Proposal.

REVERSE MEANING:
Subtlety. Artifice. Trickery. Deception. Fraud. A sly and cunning person.

VALET OF CUPS

DESCRIPTION:
A somewhat studious and serious valet holds a great cup in his left hand. In his right hand he holds a long scepter. He is a loyal and helpful person.

DIVINATORY MEANING:
Studious and intense person. Reflective. Meditative. Loyal. Willing to offer services and efforts towards a specific goal.

REVERSE MEANING:
Easily influenced. Deviation. Susceptibility. Temporary distraction. A flatterer.

TEN OF CUPS

DIVINATORY MEANING: Home. Happiness. Joy. Pleasure. Love. Contentment. Good family life. Honor. Esteem. Virtue.

REVERSE MEANING: Loss of friendship. Unhappiness. Family quarrel. Pettiness. Strife. Opposition. Differences of opinion.

NINE OF CUPS

DIVINATORY MEANING: Success. Material attainment. Advantage. Well-being. Abundance. Good health. Victory.

REVERSE MEANING: Mistakes. Material loss. Imperfections. Misplaced truth. False freedom. Opposition. Differences.

EIGHT OF CUPS

DIVINATORY MEANING: Discontinuance of effort. Disappointment. Abandonment of plans. Shyness. Modesty.

REVERSE MEANING: Happiness. Effort continued until full success is attained. Festivity. Joy. Gaiety. Feasting.

SEVEN OF CUPS

DIVINATORY MEANING: Fantasy. Unrealistic attitudes. Daydreams. Foolish whims. Wishful thinking. Illusions.

REVERSE MEANING: Desire. Determination. Willpower. A goal nearly attained. Intelligent choice. Desire. Resolution.

SIX OF CUPS

DIVINATORY MEANING: Memories. Past influences. Things that have vanished. Childhood past. Nostalgia. Longing.

REVERSE MEANING: The future. Opportunities ahead. Coming events. New vistas. Plans that may fail.

FIVE OF CUPS

DIVINATORY MEANING: Partial loss. Regret. Friendship without meaning. Marriage without love. Imperfection. Flaw.

REVERSE MEANING: Hopeful outlook. Favorable expectations. New alliances. Affinity. Return of an old friend. Reunion.

FOUR OF CUPS

DIVINATORY MEANING: Weariness. Aversion. Disgust. Disappointment. Unhappiness. Bitter experience. Adversity.

REVERSE MEANING: New possibilities. New relationships. New approaches to old problems. New acquaintances.

THREE OF CUPS

DIVINATORY MEANING: Resolution of a problem. Conclusion. Solace. Healing. Satisfactory result. Fulfillment. Compromise.

REVERSE MEANING: Excessive pleasures. Overabundance. Superfluity. Loss of prestige. Delays. Unappreciation.

TWO OF CUPS

DIVINATORY MEANING: Love. Friendship beginning or renewed. Passion. Engagement. Cooperation. Marriage.

REVERSE MEANING: Unsatisfactory love. False friendship. Troubled relationship. Divorce. Separation. Opposition.

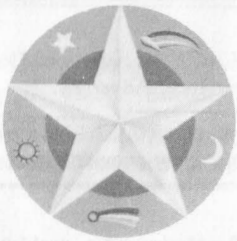
ACE OF CUPS

DESCRIPTION:
A large goblet depicts the ace of cups.

DIVINATORY MEANING:
Great abundance. Fulfillment. Perfection. Joy. Fertility. Opulence. Fullness. Happiness. Beauty. Goodness.

REVERSE MEANING:
Change. Alteration. Erosion. Instability. Sterility. Unrequited love. False heart. Clouded joy.

THE SUIT OF COINS



Coins generally represent material and financial matters. This may take the form of money, occupation, material gain, business development, etc. These cards represent deep sensitivity and involvement. This is the suit of the merchant and tradesman.The open eye suggests awareness to opportunity.

KING OF COINS

DESCRIPTION:
The King of Coins sits upon his throne and holds aloft a great coin, the sign of his suit. His expression is that of an experienced, capable and prosperous person.

DIVINATORY MEANING:
An experienced and successful leader. A person of character and intelligence. Business acumen. Mathematical ability. Loyal friend.

REVERSE MEANING:
Corruption. Using any means to achieve the desired end. Vice. Avarice. Unfaithfulness.

QUEEN OF COINS

DESCRIPTION:

The Queen of Coins holds aloft the great coin. Her face expresses intelligence, awareness and generosity.

DIVINATORY MEANING:

Prosperity and well-being. Wealth. Abundance. Luxury. Extreme comfort. Generosity. Security. Liberty. Magnificence. Grace. Dignity.

REVERSE MEANING:

False prosperity. Suspense. Suspicion. Responsibilities neglected. Vicious person. Untrusting person.

KNIGHT OF COINS

DESCRIPTION:

The Knight of Coins sits majestically upon his horse with the great coin above him. Both the Knight and the horse indicate confidence and accomplishment.

DIVINATORY MEANING:

Mature and responsible. Reliable. Methodical. Patient. Persistent. Ability to conclude a task.

REVERSE MEANING:

Stagnation. Carelessness. Inertia. Lack of determination or direction. Narrow-mindedness. Limited by dogmatic views.

VALET OF COINS

DESCRIPTION:

An articulate Valet holds the great coin before him. In his right hand he holds a long scepter. He stares fixedly ahead as if he is dreaming and unaware of that which is about him.

DIVINATORY MEANING:

Deep concentration and application. Study. Scholarship. Reflection. Respect for knowledge. Desire for learning and new ideas.

REVERSE MEANING:

Unrealistic person. Failure to recognize obvious facts. Dissipation of ideas. Illogical thinking. Rebelliousness.

TEN OF COINS

DIVINATORY MEANING: Prosperity. Riches. Security. Safety. Family. Ancestry. Inheritance. Family matters. Favorable home life.

REVERSE MEANING: Poor risk. Bad odds. Possible loss. Hazard. Robbery. Loss of inheritance. Dissipation. Gambling.

NINE OF COINS

DIVINATORY MEANING: Accomplishment. Discernment. Discretion. Foresight. Material well-being. Love of nature.

REVERSE MEANING: Theft. Roguery. Dissipation. Danger. Possible loss of valued friendship or treasured possession.

EIGHT OF COINS

DIVINATORY MEANING: Apprenticeship. Craftsmanship. Candor. Frankness. Modesty. Handiwork. Personal effort.

REVERSE MEANING: Lack of ambition. Vanity. Conceit. Disillusionment. Usury. Hypocrisy. Flattery. Intrigue.

SEVEN OF COINS

DIVINATORY MEANING: Ingenuity. Growth. Hard work. Progress. Successful dealings. Money. Wealth. Treasure. Gain.

REVERSE MEANING: Anxiety. Impatience. Uneasiness. Imprudent actions. Loss of money. Unwise investment.

SIX OF COINS

DIVINATORY MEANING: Generosity. Philanthropy. Charity. Kindness. Gratification. Gifts. Material gain.

REVERSE MEANING: Avarice. Selfishness. Envy. Jealousy. Ungiving of one's self. Bad debts. Unpaid loans.

FIVE OF COINS

DIVINATORY MEANING: Material trouble. Destitution. Loss. Failure. Error. Impoverishment. Mistress. Lover. Affection.

REVERSE MEANING: Reversal of bad trend. New interests. Overcoming ruin. Disharmony in marriage or love.

FOUR OF COINS

DIVINATORY MEANING: Love of material wealth. Hoarder. Usurer. Skinflint. Ungenerous person. Inability to share.

REVERSE MEANING: Setbacks in material holdings. Obstacles. Opposition to further gain. Suspense and delay. Spendthrift.

THREE OF COINS

DIVINATORY MEANING: Great skill in trade or work. Mastery. Perfection. Artistic ability. Dignity. Renown. Rank. Power.

REVERSE MEANING: Sloppiness. Mediocrity. Low quality. Money problems. Commonplace ideas. Preoccupation.

TWO OF COINS

DIVINATORY MEANING: Difficulty in launching new projects. New troubles. Embarrassment. Worry. Concern.

REVERSE MEANING: Literary ability. Agility in handling matters. Simulated enjoyment. Enforced gaiety. Letter. Message.

ACE OF COINS

DESCRIPTION:

A large star surrounded by a sun, star, rainbow, moon and comet depicts the ace of coins.

DIVINATORY MEANING:

Perfection. Attainment. Prosperity. Felicity. Great wealth. Riches. Bliss. Ecstasy. Valuable artifacts. Treasures.

REVERSE MEANING:

Prosperity without happiness. Misused wealth. Wasted moneys. Corruption by money.

CHAPTER V

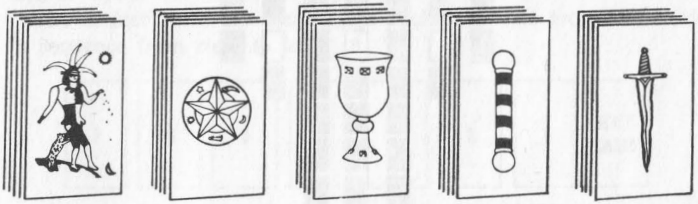
SPREADING THE 78-CARD DECK

As previously suggested, many followers of tarot find the twenty-two Major Arcana cards adequate for fortune-telling. However, persons well versed in the art of tarot may wish to utilize the full seventy-eight-card deck.

Several spreads utilizing the full deck are demonstrated in this section, all of which can be quickly mastered by the diviner after a little practice.

THE TEN-CARD SPREAD

This card spread described previously in Chapter III is also applicable when using the entire seventy-eight-card deck. The only difference is that before the questioner shuffles the deck the diviner should arrange the deck in the following suggested sequence: sword suit ace to king, baton suit ace to king, cup suit ace to king, and coin suit ace to king, followed by the Fool and the Major Arcana cards from I to XXI. Thus the ace of swords is the card which rests upon the table when the pack is placed face down before the questioner for shuffling.



MAJOR ARCANA | COINS | CUPS | BATONS | SWORDS

Sequence of Full Tarot Deck

The procedures for the ten-card spread as previously described are then followed, using the full seventy-eight-card deck.

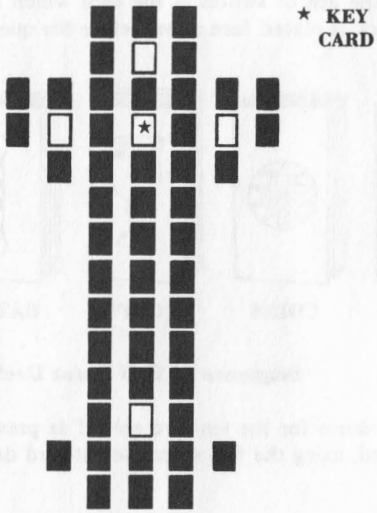
THE ROYAL CARD SPREAD

This spread involves fifty-four cards: the Major Arcana cards, sixteen court cards (King, Queen, Knight and Valet), four aces, and pip cards numbered II, III and IIII in each suit.

To prepare this spread, the diviner first removes the twenty-four cards comprising Roman numerals V through X in each of the four suits.

The diviner then lets the questioner select from the court cards any one key card representing himself or herself, and any one to four additional cards representing those persons who either have had in the past, or who presently have the greatest influence upon the questioner, or who are most involved in the question to which an answer is sought.

A man usually takes one of the Kings to represent himself; a woman generally takes one of the Queens. If the questioner is a youth or boy, he may select one of the Knights; while a young girl may select a Valet. After the questioner selects the additional cards, he places face up the key card and the one to four additional court cards as shown.



The Royal Card Spread

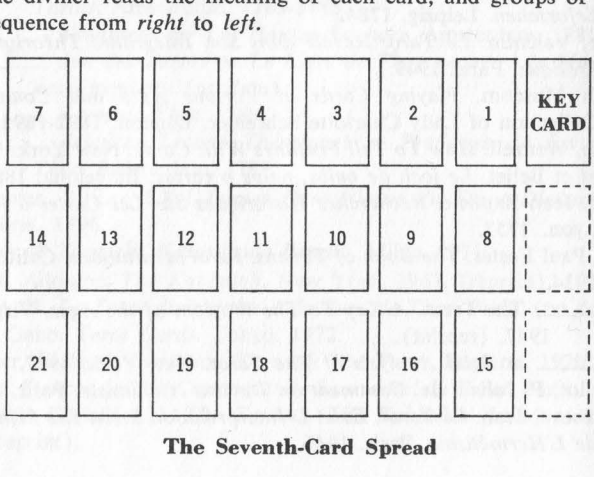
The questioner then shuffles the remaining cards and the diviner places the cards face up (fifty-three to forty-nine cards, depending upon whether the questioner placed one to five cards on the table) beginning at the top row from *right* to *left*. The diviner proceeds to read the cards, combining groups of cards to form a series or sequence of events.

THE SEVENTH-CARD SPREAD

The questioner removes from the full deck one court card (King, Queen, Knight or Valet) representing himself, and places this key card on the table face up, leaving room to the left for seven more cards.

The questioner shuffles the cards face down and hands the pack to the diviner who then places the top card face up to the left of the key card. The diviner then counts off six cards and transfers them, in the same order, to the bottom of the pack. The seventh card is removed from the pack and placed to the left of the last spread card. This process is continued—six cards to the bottom of the pack and the seventh added to the spread—until the diviner has drawn a total of twenty-one cards by taking every seventh card, and the twenty-one cards are arranged in three rows of seven cards each from *right* to *left,* always to the left of the key card.

The diviner reads the meaning of each card, and groups of cards in sequence from *right* to *left.*



The Seventh-Card Spread

BIBLIOGRAPHY

This comprehensive listing comprises over one hundred and sixty books selected from published works since the year 1540 dealing with the history, development and interpretation of tarot cards.

Alta, Elie. *Le Tarot Egyptien.* Vichy. 1922.

Arienti, Vito. *170 Carte di Tarocchi e Minchiate Florentine.* Lissone. 1969.

Bargagli, Girolamo. *Dialogo dè Givochi che nelle Vegghie Sanesi si vsano di fare.* Siena. 1572.

Basilide, T. *Le Profond Mystère du Tarot Métaphysique.* Paris. 1929.

Beal, George. *Discovering Playing Cards and Tarots.* United Kingdom. 1972.

Benham, W. Gurney. *Playing Cards.* London. 1931.

Bernström, John. *Spelkort.* Eskilstuna. 1959.

Beresford, Flora. *Tellurian Tarot Cards.* Himalayas. 1971.

Bertrand, Romain. *Votre Psychanalyse par Les Tarots.* France. (no date).

Biedermann, Hans. *Handlexikon der Magischen Künste.* Graz. 1968.

Boiteau, P. d'Ambly. *Les Cartes à Jouer et La Cartomancie.* Paris. 1854.

Bourgeat, J. G. *Le Tarot.* Paris. 1936. (reprint).

Braun, Franz. *Spielkarten und Kartenspiele.* Hannover. 1966.

Breitkopf, John G. I. *Versuch den Ursprung der Spielkarten zu Erforschen.* Leipzig. 1784.

Bresle, Valentin. *Le Tarot Révélé dans Son Intégralité Théorique et Pratique.* Paris. 1949.

British Museum. *Playing Cards of Various Ages and Countries.* Collection of Lady Charlotte Schreiber. London. 1892-1895.

Brown, Wenzell. *How To Tell Fortunes With Cards.* New York. 1969.

Brunet et Bellet. *Le joch de naibs, naips o cartas.* Barcelona. 1886.

Bullet, Jean Baptiste. *Recherches Historiques Sur Les Cartes à Jouer.* Lyon. 1757.

Case, Paul Foster. *The Book of Tokens: Tarot Meditations.* California. 1934.

_____ The Tarot. *A Key To The Wisdom of the Ages.* Virginia. 1947. (reprint).

_____ *A Brief Analysis of The Tarot.* New York. 1927.

Castellot, F. Jolivet de. *Comment on Devient Alchimiste.* Paris. 1897.

Chaboseau, Jean. *Le Tarot, Essai D'Interprétation Selon Les Principes de L'Hermétisme.* Paris. 1946.

Chatto, William Andrew. *Facts and Speculations on the Origin and History of Playing Cards.* London. 1848.
Christian, P. *L'Homme Rouge des Tuileries.* Paris. 1863.
Cicognara, Leopoldo. *Memorie Spettanti Alla Storia Della Calcografia del Commend.* Prato. 1831.
Court de Gebelin, Antoine. *Le Monde Primitif.* Volume 1, *Du Jeu des Tarots.* Paris. 1775-1784.
Crowley, Aleister. *The Book of Thoth (Egyptian Tarot).* New York. 1969. (reprint).
D'Allemagne, Henry-René. *Les Cartes à Jouer du Quatorzième au Vingtième Siècle.* Paris. 1906.
Delcamp, Edmond. *Le Tarot Initiatique.* Paris. 1972.
Doane, Doris Chase and King Keyes. *Tarot-Card Spread Reader.* New York. 1970. (reprint).
Douglas, Alfred. *The Tarot.* New York. 1972.
Duchartre, Pierre Louis. *Tarots Packs. Tarockspiele. Jeux de Tarots.* Graphis Magazine. Zurich. 1949.
Duchesne, Jean l'aine. *Jeux de Cartes Tarots et de Cartes Numérales, du quatorzième au dix-huitième siècle.* Paris. 1844.
Edindustria Editoriale. *Antiche Carte Italiane da Tarocchi.* Rome. 1961.
Etteilla (Alliette). *Les Sept Nuances de L'Oeuvre Philosophique.* 1772.
_____ *Philosophie des Hautes Sciences.* Amsterdam. 1785.
_____ *Manière de se Récréer avec le Jeu de Cartes Nommées Tarots.* Amsterdam. 1783-1785.
_____ *Fragment sur Les Hautes Sciences.* Amsterdam. 1785.
_____ *Jeu des Tarots ou Le Livre de Thot, ouvert à la Manière des Egyptiens.* (no date).
_____ *Livre de Thot.* 1789.
_____ *Sciences Lecons Théoriques et Pratiques du Livre de Thot.* Amsterdam. 1787.
Falconnier, R. *Les XXII Lames Hermétiques du Tarot Divinatoire.* Paris. 1896.
Finarte. *48 Tarocchi di Bonifacio Bembo.* Milan. 1971.
Franck, Adolphe. *The Kabbalah.* New York. 1967. (reprint).
Frichet, H. *Le Tarot divinatoire et le livre de Thot.* Paris. (no date).
Fujin, Gaho. *Tarot Cards.* Tokyo. 1972.
Gardner, Richard. *Evolution Through The Tarot.* England. 1970.
Gilkins. *Stances dorées: Commentaire Sacerdotal du Tarot.* Paris. 1893.
Ginsburg, Christian D. *The Essenes. The Kabbalah.* London. 1970. (reprint).

Girault, Francis. *Mlle. Le Normand. Sa Biographie, Ses Predictions Extraordinaires,* etc. Paris. 1843.
Glahn, A. F. *Das Deutsche Tarotbuch.* Bad Oldesloe. 1924.
Gray, Eden. *Mastering the Tarot.* New York. 1971.
_____ *A Complete Guide to the Tarot.* New York. 1970.
_____ *The Tarot Revealed.* New York. 1969.
Grillot de Givry. *Le Musee des Sorciers, Mages et Alchimistes.* Paris. 1929.
Grimaud, B. P. *Grand Etteilla Egyptian Gypsies Tarot.* Paris. 1969.
_____ *Tarot of Marseilles.* Paris. 1969.
Hades. *Manuel Complet d'Interprétation du Tarot.* Paris. 1968.
Haich, Elisabeth. *Tarot.* Munich. 1969.
Hargrave, Catherine Perry. *A History of Playing Cards.* New York. 1930.
Hasbrouck, Muriel Bruce. *Pursuit of Destiny.* New York. 1941.
Haven, Marc. *Le Tarot, L'Alphabet Hebraique et Les Nombres.* Lyon. 1937.
Heinecken, Charles Henri de. *Idée Générale d'une Collection Complete d'Estampes.* Leipsic. 1770.
Heline, Corinne. *The Bible and the Tarot.* California. 1969.
Hermansen, J. V. V. *Spillekort 1350-1950.* Kobenhaven. 1959.
Hind, Arthur. *Early Italian Engraving.* London. 1938.
Hoffmann, Detlef. *Die Welt der Spielkarte.* Leipzig. 1972.
_____ *Spielkartensammlung Piatnik.* Wien. 1970.
Hoffmann, Detlef and Erika Kroppenstedt. *Wahrsagekarten.* Bielefeld. 1972.
_____ *Tarocke Mit Franzosischen Farben.* Germany. 1969.
Hotema, Hilton. *Land of Light.* California. 1972. (reprint).
Hoy, David. *The Meaning of Tarot.* Tennessee. 1971.
Huber und Herpel. *Bologneser Tarockspiel des 17. Jahrhunderts. Gioseppe Maria Mitelli.* Germany. 1970.
Huson, Paul. *The Devil's Picturebook.* New York. 1971.
Janssen, Han. *Speelkaarten.* Netherlands. 1965.
Kahn, Yitzhac. *Tarot and The Game of Fate.* San Francisco. 1971.
Kaplan, Stuart R. *Tarot Cards For Fun And Fortune Telling.* New York. 1970.
_____ *Tarot Classic.* New York. 1972.
_____ *Official Rules of the Tarotrump Card Game.* New York. 1971.
_____ *The James Bond 007 Tarot Game.* New York. 1973.
Kasdin, Simon. *The Esoteric Tarot.* New Jersey. 1965.

Knight, Gareth. *A Practical Guide to Qabalistic Symbolism*. England. 1965.

Kurtzahn, Ernst. *Der Tarot*. Leipzig. 1925. (reprint).

LaForge, Lucien. *Le Taro Sacerdotal*. Paris. 1951.

Laurence, L. W. de *The Illustrated Key to the Tarot*. 1971. (Reprint of Waite book).

Laurence, Theodor. *How the Tarot Speaks to Modern Man*. Harrisburg. 1972.

Leber, C. *Etudes Historique Sur Les Cartes à Jouer*. Paris. 1842.

Le Normand. Mlle. M. A. *Les Souvenirs Prophétiques D'Une Sibylle*. Paris. 1814.

Levi, Eliphas (Alphonse Louis Constant). *Dogme et Rituel de la Haute Magie*. Paris. 1854.

_____ *Histoire de la Magie*. Paris. 1860.

_____ *La Clef des Grands Mystères*. Paris. 1861.

_____ *Le Livre des Splendeurs*. Paris. 1894.

_____ *Clefs Magiques et Clavicules de Salomon*. 1895.

_____ *Le Grand Arcane ou L'Occultisme Dévoilé*. Paris. 1898.

Lhôte, Jean-Marie. *Le Tarot. Exposition sur les Tarot*. Paris. 1971.

Lind, Frank. *How To Understand The Tarot*. London. 1969.

Mann, Sylvia. *Collecting Playing Cards*. New York. 1966.

_____ *The William Penn Collection of Playing Cards*. England. 1966.

Marcolini, Francesco. *Le Sorti di Francesco Marcolini da Forli*. Venice. 1540.

Marteau, Paul. *Le Tarot de Marseille*. Paris. 1949.

Mathers, S. L. MacGregor. *The Tarot, Its Occult Signification, Use in Fortune-telling and Method of Play*. London. 1888.

Maxwell, J. *Le Tarot*. Paris. 1933.

Mayananda. *The Tarot For Today*. London. 1963.

Mayer, L. A. *Mamluk Playing Cards*. Leiden. 1971.

Merlin, R. *Origine des Cartes à Jouer*. Paris. 1869.

Mery, J. *L'Art de Tirer Les Cartes*. Paris. 1935.

Moakley, Gertrude. *The Tarot Cards Painted by Bonifacio Bembo for the Visconti-Sforza Family*. New York. 1966.

_____ *The Waite-Smith "Tarot"*. Bulletin of The New York Public Library. New York. October 1954.

Monnier. *Le Symbolisme des Cartes à Jouer*. Paris. 1921.

Monreal y Tejada, Luis. *Museo de Naipes*. Vitoria. 1972.

Morley, H. T. *Old and Curious Playing Cards*. London. 1931.

Mornand, Pierre. *Cartes et Tarots du Cabinet des Estampes.* France Illustration Magazine. France. Christmas 1946.
Muchery, Georges. *The Astrological Tarot (Astromancy).* New York. (no date). (reprint).
Neroman, D. *Grande Encyclopedie Illustrée des Sciences Occultes.* Strasburg. 1937.
Nordic, Rolla. *The Tarot Shows The Path.* England. 1960.
O'Donoghue, Freeman. M. *Catalogue of The Collection of Playing Cards Bequeathed to the Trustees of the British Museum by the Late Lady Charlotte Schreiber.* London. 1901.
Ouspensky, P. D. *The Symbolism of the Tarot.* St. Petersburg. 1913.
Orsini, Julia. *Le Grand Etteilla ou L'Art de Tirer les Cartes.* Paris. (circa) 1800.
Papoli, Paolo. *L'Utile col diletto o sia Geografia Intrecciata nel Giuoco de Tarocchi con le Insegne Degl' Illustrissimi.* Bologna. 1725.
Papus (Gerard Encausse). *The Tarot of the Bohemians.* New York. 1970. (reprint).
_____ *Traité Elémentaire de Science Occulte.* Paris. 1888.
_____ *Traité Méthodique de Science Occulte.* Paris. 1891.
_____ *La Kabbale.* Paris. 1892.
_____ *Le Tarot Divinatoire.* Paris. 1909.
Perenna, Mlle. Gabrielle. *L'Art de Tirer les Cartes et les Tarots.* Paris. 1826.
Petibon, Andree. *Le Tarot.* Paris. 1953.
_____ *Clef de L'Hermetisme Chretien, Le Tarot.* Paris. 1959.
_____ *Clef de L'Hermetisme Universal, Le Tarot.* Paris. 1968.
Phillips, Henry D. *Catalogue of The Collection of Playing Cards of Various Ages and Countries.* London. 1903.
Picard, Eudes. *Manuel Synthétique et Pratique du Tarot.* Paris. 1909.
Pushong, Carlyle A. *The Tarot of the Magi.* London. 1967.
Rákóczi, Basil Ivan. *The Painted Caravan.* Holland. 1954.
Rebetez, Rene. *Tarot de Acuario.* Mexico. 1971.
Ricci, Franco Maria. *Tarocchi Il Mazzo Visconteo di Bergamo e New York.* Italy. 1969.
Rijnberk, Gerard van. *Le Tarot.* Lyon. 1947.
Riols, de. *Cartomancie ou Art de Tirer les Cartes.* Paris. 1883.
Rive, M. l'Abbé. *Eclaircissements Historiques et Critiques Sur L'Invention des Cartes à Jouer.* Paris. 1780.
Roberts, Richard. *Tarot and You.* New York. 1971.
S.M.R.D. and Others. *The Tarot Book.* England. 1967.

Sadhu, Mouni. *The Tarot*. London. 1968. (reprint).
Saint-Bonnet, Georges. *Le Tarot des Rose-Croix*. France. 1963.
Schemahni. *La Cartomancie Scientifique*. Paris. (circa) 1923.
Schreiber, W. L. *Die ältesten Spielkarten*. Germany. 1937.
Seguin, Jean-Pierre. *Le Jeu de Carte*. Paris. 1968.
Seligmann, Kurt. *The Mirror of Magic*. Massachusetts. 1948.
Singer, Samuel Weller. *Researches into the History of Playing Cards*. London. 1816.
Staatsgalerie Stuttgart. *Spielkarten aus aller Welt*. Stuttgart. 1968.
Steiger, Brad and Ron Warmoth. *The Tarot*. New York. 1969.
Steiner-Geringer, Mary. *Das Tarot*. Zurich. 1968.
Taylor, Rev. Ed. S. *The History of Playing Cards*. London. 1865.
Thierens, A. E. *The General Book of the Tarot*. Pennsylvania. 1928.
Tilley, Roger. *Playing Cards*. New York. 1967.
Trismégiste, J. *Manuel Illustre de Cartomancie*. Paris. 1867.
Ulmann, S. *Illustrirtes Wiener Tarokbuch*. Wien. 1888.
Ussher, Arland. *The XXII Keys of the Tarot*. Dublin. 1969. (reprint).
Vaillant, J. A. *Les Rômes, histoire vraie des vrais Bohémiens*. Paris. 1857.
Van Rensselaer, Mrs. John King. *The Devil's Picture Books*. New York. 1895.
_____ *Prophetical, Educational and Playing Cards*. Philadelphia. 1912.
Verneuil, Marianne. *Dictionnaire Pratique des Sciences Occultes*. Monaco. 1950.
Volguine, A. *Utilisation du Tarot en Astrologie Judiciare*. Paris. 1933.
Waite, Arthur Edward. *The Key to the Tarot*. London. 1920. (reprint).
_____ *The Holy Kabbalah*. New York. 1960. (reprint).
Werner, K. *Das Moderne Tarokspiel*. Wien. 1883.
Williams, Charles. *The Greater Trumps*. London. 1964.
Willshire, William Hughes. *A Descriptive Catalogue of Playing and Other Cards in the British Museum*. London. 1876.
Winckelmann, Joachim. *Tarot der Eingeweihten*. Berlin. 1962. (reprint).
Wirth, Oswald. *Le Tarot, des Imagiers du Moyen Age*. Paris. 1927.
Yamaguchi, Kakutaro. *Un-Sun Karuta*. Osaka. 1961.
Zain, C. C. *The Sacred Tarot*. Los Angeles. 1969. (reprint).

INDEX

Accademia Carrara 15

Batons 12, 13, 18, 71, 75-78, 87
Bibliotheque Nationale 14, 15
Brera Gallery 15
British Museum 15

Card Spreads 65-69, 87-89
  Royal Spread 88
  Seventh-Card Spread 89
  Ten-Card Spread 65-69, 87
Case, P. 14
Chariot, The 12, 19, 34, **35**
Charles VI 13, 14
Chaturange 13
Coins 12, 13, 18, 71, 82-85, 87
Colleoni family 15
Court cards 12, 13, 18, 71, 88, 89
Court de Gebelin 11, 13, 16
Covelluzzo 14
Cups 12, 13, 18, 71, 78-82, 87

Death 12, 19, 46, **47**
Devil, The 12, 19, 50, **51**

Emperor, The 12, 19, 28, **29**
Empress, The 12, 19, 26, **27**
Etteilla (Alliette) 16

Fez 14
Fibbia, Francois 15
Fool, The 11-14, 18-20, **21**, 65, 87

Gringonneur, J. 13, 14
Gypsies 13

Hall, Fergus 5-7, 11, 17-19, 22, 60
Hanged Man 12, 19, 44, **45**
Hebrew alphabet 14
Hermit, The 6, 12, 19, 38, **39**
Hierophant 12, 19, 30, **31**
High Priestess, The 12, 15, 19, 24, **25**

Johannes 14
John I 14
Judgment 12, 19, 60, **61**

Junon 12, 15
Justice 12, 19, 36, **37**

Kabbalah 14, 16

Lovers, The 12, 19, 32, **33**

Magician, The 12, 14, 19, 22, **23**
Major Arcana 11-15, 17-63, 65, 87
Mamluk cards 13
Minchiate 15
Minor Arcana 11-13, 19, 65, 71-85
Mitelli, G. 15
Moon, The 12, 19, 56, **57**

1JJ tarot deck 7, 16

Pierpont Morgan Library 15
Poupart, Charles 13

Rider-Waite tarot 7, 16
Ro 11

Spreading tarot cards 65-69, 87-89
Star, The 12, 19, 54, **55**
Strength 12, 19, 42, **43**
Suits 12, 13, 18, 71-85
Sun, The 12, 19, 58, **59**
Swords 12, 18, 71-74, 87

Tar 11
Taro 11
Tarocchi 11, 15
Tarocchino 11, 15
Tarok Tso Lake 11
Tarot Classic book 16
Tarot Classic deck 7, 16
Tarot of Marseilles 15
Tarotée 11
Temperance 12, 19, 48, **49**
Thoth 13
Timur Lenk 13
Torah 14
Tower, The 12, 19, 52, **53**

Visconti-Sforza 15

Wheel of Fortune 12, 19, 40, **41**
World, The 12, 19, 62, **63**